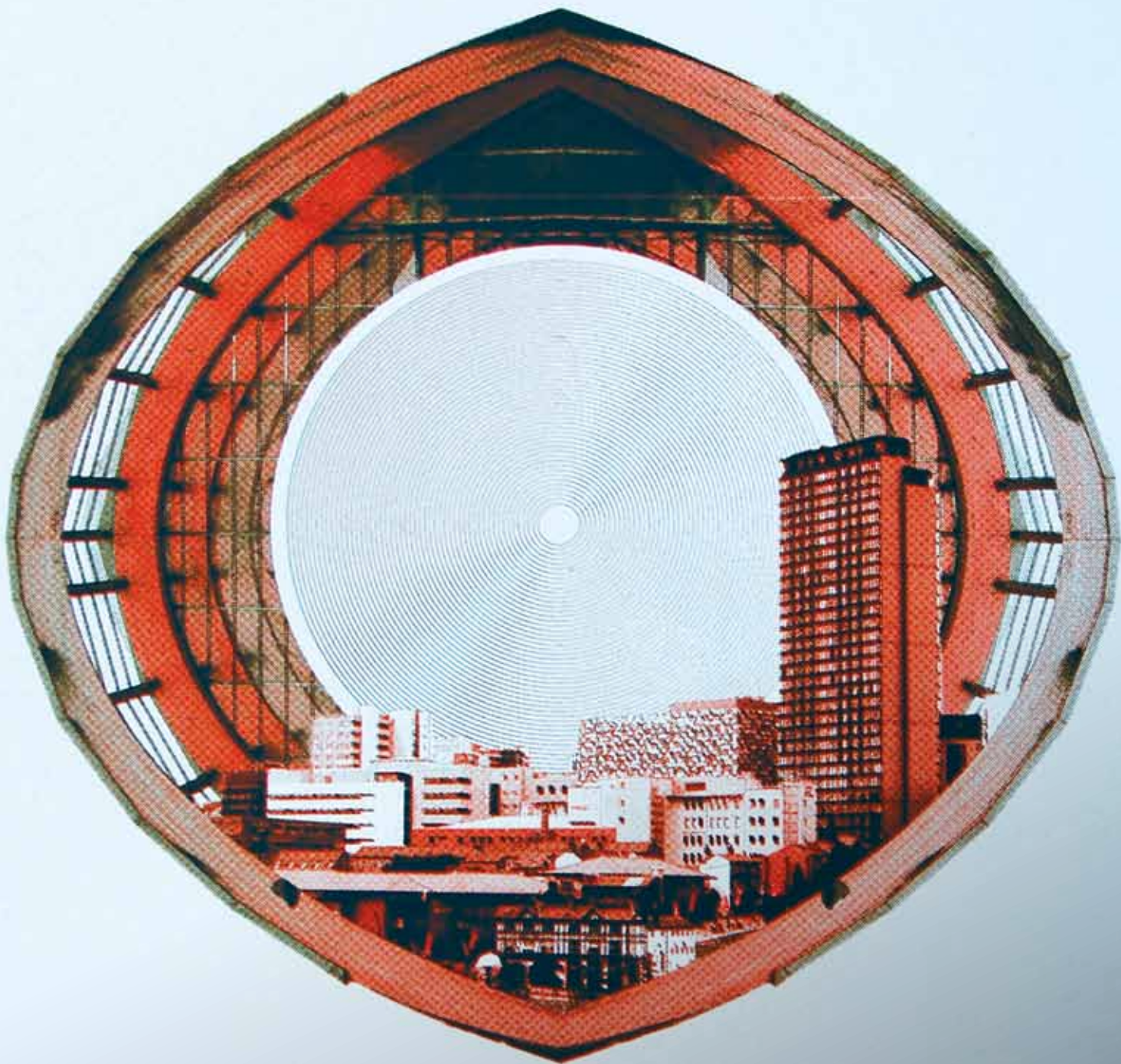




NOW THEN

JOE MCDONNELL | DAVID NUTT | TROYKA
A MAGAZINE FOR SHEFFIELD | ISSUE 84 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE** PUBLISHED IN **SHEFFIELD AND MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART** , **TRADE** AND **CITIZEN JOURNALISM** . LOCAL PEOPLE ARE STRONGLY **ENCOURAGED TO CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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EDITORIAL

Plenty to shout about this month, including the beginning of the Festival of Debate, which runs throughout March and April. We have co-ordinated over 40 events on a variety of topics with the aim of getting people taking about the issues that matter to them. Keynote speakers include Owen Jones, Shami Chakrabarti and George Monbiot. More info and selected listings on page 6, or go to festivalofdebate.com.

It was a pleasure to talk to Prof David Nutt about drug policy and research ahead of a new Drugs Live programme on cannabis airing on Channel 4 this month. Read our interview on page 10.

This month we feature the graphical styles of Sheffield-based artist and designer Joe McDonnell, also known as Metamorphic Illustration. A much-needed design-focussed art submission for this mag.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

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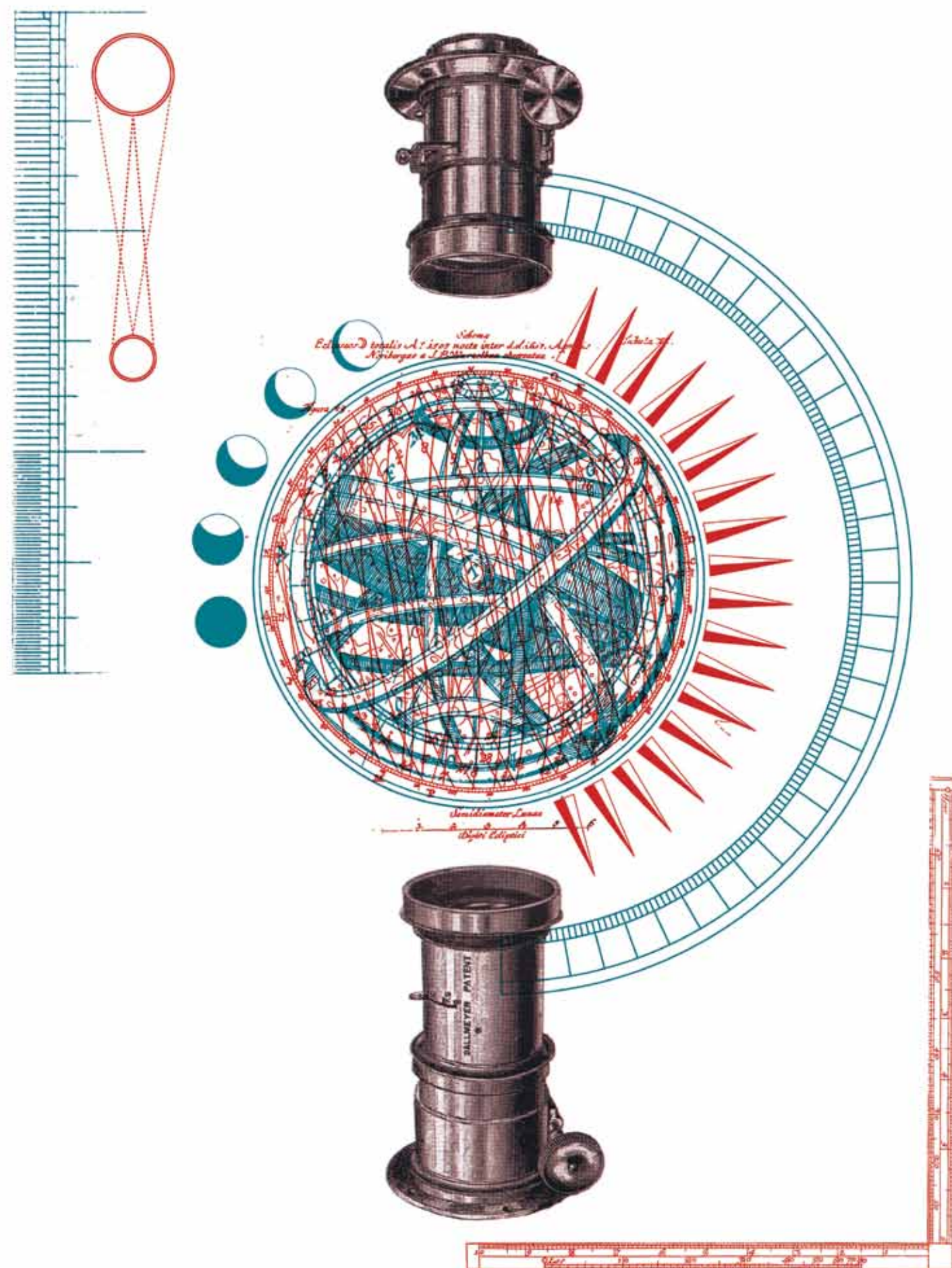
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Our Pick of Independent Sheffield

Evolutionprint



SHOWROOM
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LOCALCHECK

GREEN OR BLACK

.....

Sheffield was called a green city back in the days when ‘green’ meant hippies in sandals. It didn’t really fit the description, and the contract with Veolia for waste incineration confirmed this in the minds of many. Veolia is a huge multinational corporation. No stranger to controversy, it’s currently subject to a boycott for operating trams linking illegal Israeli settlements, against the Geneva Convention. Last November, well-respected councillor Jack Scott resigned from his environment post in Sheffield’s cabinet during a long-running dispute with Veolia over the city’s household waste recycling centres. Veolia sub-contracts the operation of the centres to a London-based charity which seems to absorb a lot into its management costs (35% according to the GMB union). There’s been little news on Jack Scott’s resignation since then, which is a shame because he was very engaged with environmental issues. He’d launched the Air Aware campaign just days earlier. The Labour group have made no comment because of the ongoing dispute.

Among the rising tide of political issues, the environment seems to hold the most potential for extinction-level events. Climate change is a clear and present danger. In Naomi Klein’s words - annoyingly nicked for a TV holiday cruise advert - **This Changes Everything**. But the politicians aren’t all convinced so, as Bishop Desmond Tutu puts it, we need an apartheid-style boycott to save the planet.

In a Valentine’s Day love-in, Cameron, Clegg and Miliband signed a cross-party declaration on climate protection. Then, three days later, the government voted for a non-consensual fracking free-for-all in the face of 99% public opposition, proving they’re still in the greasy hands of big carbon. No change there then.

It’s a chilling echo of the way successive governments were

seduced by the nonsense promises of nuclear. Don’t forget that the nuclear power industry is subsidised by nearly £2 million every day - enough to employ 15,000 extra teachers. Investigations by Green MEP Caroline Lucas sparked a European Commission legal investigation unearthing a vast web of subsidies covering the legacy costs of nuclear companies, costing the British people millions annually.

These old grey fossilised ways won’t pass the test. People can increasingly see that some sort of Green New Deal must be the way forward. Earlier this month, Sheffield Climate Alliance were among the thousands marching in London for the huge Time To Act protest. They say that a total change of direction is vital. If not, our children may be living with food scarcity and resource wars. We need investment in sustainable power, shifting quickly from fossil fuels to renewables. The world must become low-carbon quickly, and that means every country, every city. Climate change has to be on the agenda of all election candidates.

Sheffield City Council last year formed a Green Commission, along the same lines as the Fairness Commission. Over several months, a series of meetings and hearings is being held as it tries to create a vision and a plan for sustainability. It will take evidence from national and global perspectives to be applied in Sheffield, as recommendations for our environmental, social and economic future, in a report due in late spring of this year. Let’s hope they go for the sort of radical, far-sighted planning which is needed.

Alt Sheff

sheffieldclimatealliance.net | Sheffield Green Commission
- bit.ly/1DEy1tM | alt-sheff.org

PROTEST AGAINST BENEFIT SANCTIONS

19 MARCH | 12PM | ATOS CENTRE, HARTSHEAD SQUARE

Revulsion at benefit sanctions is swelling, as evidence of suicide and homelessness grows. This is part of a protest called by Unite the Union throughout the UK. Even criminals are entitled to three meals a day and a roof over their head. Unemployment isn’t a criminal offence.

facebook.com/UniteCommunitySheffield

STAND UP TO RACISM AND FASCISM

21 MARCH | LONDON

Far right and fascist groups are gaining support across Europe. Join the resistance saying ‘no’ to scapegoating immigrants, Islamophobia and anti-Semitism, and ‘yes’ to diversity. National march and rally on UN Anti-Racism Day in London. Book a seat on the Sheffield bus, £14 waged or £6 low waged, by email - info@sheffielduaaf.org



FESTIVAL OF DEBATE

WHY NOT GIVE A TOSS?

.....

Well, it's here. Over 40 events across March and April, leading up to the General Election. As you may know from reading last month's lead-in article, we do not claim to be representing every opinion or point of view. But we also won't be telling you who to vote for. The aim of the Festival of Debate is to get people talking, discussing and engaging in the issues that matter to them.

Our keynote speakers are Owen Jones (9 Mar), Shami Chakrabarti (10 Mar) and George Monbiot (16 Apr). We've picked out a

few events happening over the next few weeks, but make sure you pick up a programme in town, and go to festivalofdebate.com to register your interest in specific events. Most are free entry, but it would be helpful if you could sign up on the relevant Eventbrite page so we can get an idea of numbers.

We'll be documenting events with audio, video, photos and reviews throughout, so keep an eye out on social media for lots of supporting info and talking points. Most importantly, come along yourself and get involved.

OPENING PARTY

Sat 7 March | 8pm | Devonshire Cat

Politics pub quiz, political music and the festival ale from Abbeydale Brewery, Why Not Give A Toss?, in full flow.

REGATHER ROAST

Sun 8 March | 1-5pm | Regather Works

A traditional three course Sunday roast of fresh, local produce - high welfare lamb, stuffed mushrooms and organic veg. Discussion led by Leon Ballin (Soil Association) - 'Eating seasonally is good, isn't it?' BYOB. Tickets £20 at regather.net.

OWEN JONES: THE ESTABLISHMENT

Mon 9 March | 7:30pm | Foundry, SU

Author, columnist and political commentator Owen Jones offers a biting critique of the British establishment and a passionate plea for democracy. Tickets £7.50 at su.sheffield.ac.uk.

SHAMI CHAKRABARTI: ON LIBERTY

Tues 10 March | 6:30pm | SU Auditorium

Shami Chakrabarti, civil rights advocate and director of Liberty, talks on the topic of her new book, On Liberty. Followed by Q&A and book signing. Free, but please register online.

PECHAKUCHA - PUT UP OR SHUT UP

Thurs 12 March | 7:30pm | Theatre Delicatessen

"It's not who we are underneath, but what we do that defines us. Come and find the inspiration for where to draw your line in the sand." Tickets £6 standing, £9 table, MOTD - pechakuchasheffield.com.

GASLAND 2

Weds 18 March | 6pm | Union St

Academy Award-nominated documentary looks at US communities affected by fracking. Presented by Friends of the Earth.

YOUR EUROPE: PROTECTING HUMAN RIGHTS & FREEDOMS

Thurs 19 March | 6-10pm | SU Auditorium

An evening on the importance of upholding human rights and freedoms. Armchair interviews, talks, music, film and spoken word. Stalls from a range of NGOs and food and drink available.

INFOWOW W/IDEOLOGICAL WARFARE

Fri 20 March | 7:30pm | Theatre Delicatessen

AltComCab bring comedians Chris Coltrane, Tiernan Douieb and more to Theatre Deli. Fiver on the door.

THE PROBLEM WITH IMMIGRATION

Weds 25 March | 7pm | Union St

This election cycle's hot potato. An open, frank discussion facilitated by Adam Clark.

POLITICS OF THE STREET

Thurs 26 March | 3-5pm | Union St

Why are there still people sleeping rough in 2015? A panel and audience-led Q&A about rough sleeping and associated barriers to political engagement.

CLIMATE CHANGE: SOLUTIONS TO INACTION

Thurs 26 March | 8pm | Union St

Discussion and keynote speech from Prof Anthony Ryan OBE, Pro-Vice Chancellor of the Faculty of Science at the University of Sheffield.

DISCUSSING THE GENERAL ELECTION

Tues 31 March | 11am-12:30pm | City Hall

Prof John Curtice and Dr Robert Ford discuss the General Election - prospects for each party, the possibility of a hung parliament and the likely state of politics after May 2015.

SAVING THE NHS: WHY MONEY ISN'T ENOUGH

Weds 1 April | 7pm | Central United Reformed Church

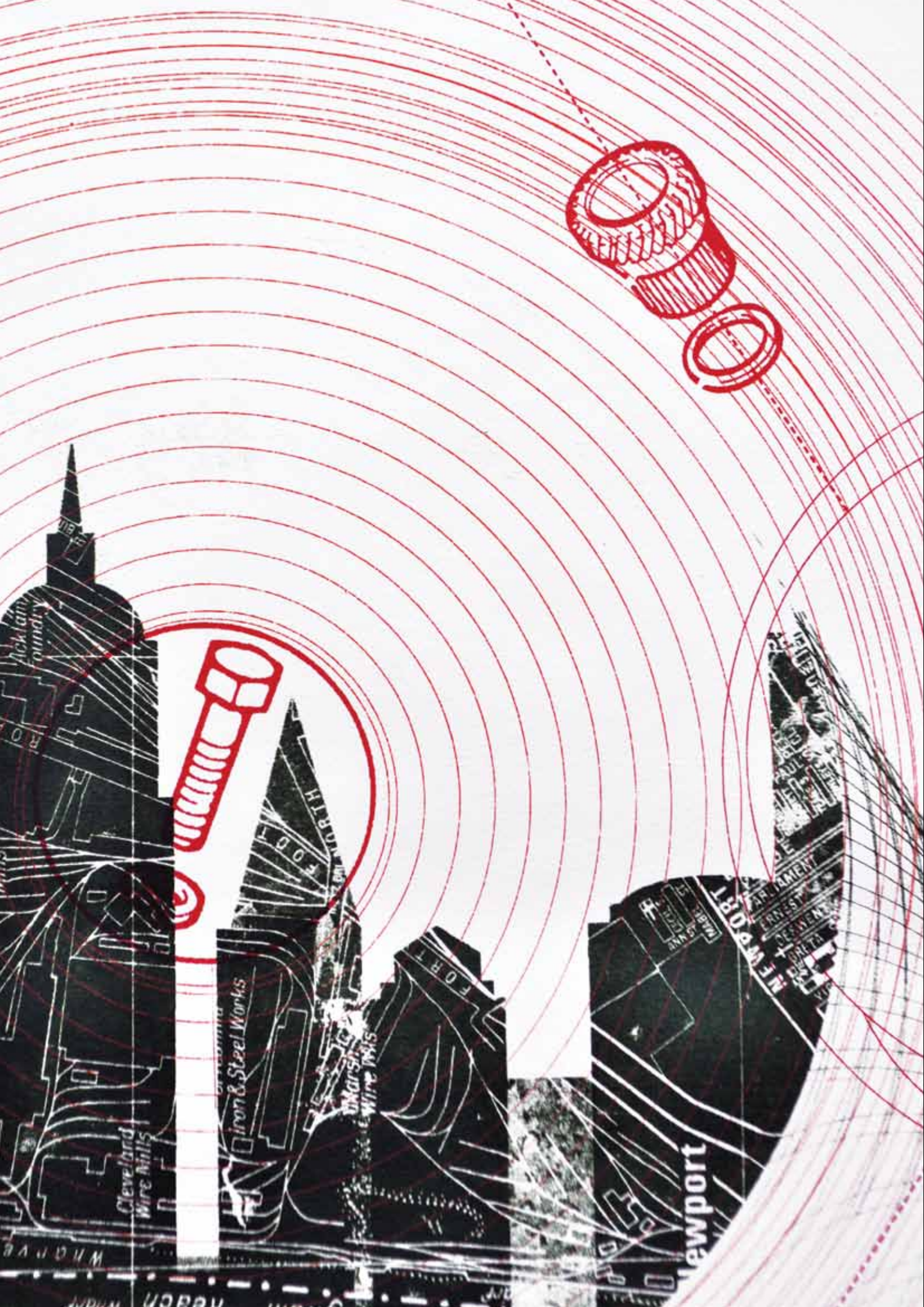
Jillian Creasy, GP for 25 years and city councillor for ten years, leads a discussion about changes needed to improve health and health care.

DEVOLUTION DEBATE

Weds 8 Apr | 7:30pm | Central United Reformed Church

Discussion with public questions looking at the impact of devolution on the city. Panellists: Paul Blomfield MP, Green Councillor Jillian Creasy, Vicky Seddon (Sheffield for Democracy), Dr Matt Wood (Politics, Uni of Sheffield), Dr Bob Jeffery (Sociology, Hallam), Robin McAlpine (Common Weal).





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Photo by Sara Hill

DAVID NUTT

DRUGS WITHOUT THE HOT AIR

.....

Professor David Nutt is a neuropsychopharmacologist at Imperial College, London. After being dismissed from the government's Advisory Council on the Misuse of Drugs in 2009 for stating that horse riding was statistically more risky than taking ecstasy, he set up the Independent Scientific Committee on Drugs, now known as DrugScience, to explore the harms of drugs without political bias or interference.

Prof Nutt is a vocal advocate for a public health approach to drugs and in 2012 was involved in research for Channel 4's **Drugs Live: The Ecstasy Trial**, a double-blind study of the effects of MDMA on the brain. With last year's deaths linked to ecstasy carrying the Superman logo, and a new Drugs Live programme

focussing on cannabis due to air this month, I spoke to Prof Nutt about his myriad ongoing projects.

I know you work in a lot of different areas, through Imperial College and DrugScience, but what has been your focus of late?

Trying to start up the first ever psilocybin depression study, which has proved very challenging because of the regulations, and finishing the first brain imaging study on LSD. Those are two of the most important things.

What exactly is the work you're doing around depression and psilocybin?

We're going to do a controlled study, where some people get

it and some people don't - a double-blind study. We're going to base it on what they did at John Hopkins [University, Baltimore], which is a kind of guided therapy. A couple of therapists, male and female, with the patient, who help them work through any experiences they have under the psilocybin, to kind of guide them where they want to go.

That's a similar thing to what you're looking at with MDMA and post-traumatic stress disorder, isn't it?

Yes, we've managed to find funding for that study now, so that study will start when we've got the licence. It's been eight months now getting the licence for Cardiff University to hold the MDMA, and then you've got to write a dossier on MDMA, you've got to submit it to the MHRA [The Medicine and Healthcare Products Regulatory Agency], you've got to find a source that can make it.

What is the effect of substances like MDMA, LSD and psilocybin being illegal on research opportunities in the UK?

We've got to get the regulations changed. It makes absolutely no sense. To deny access to these medications in a vain attempt to stop people using them recreationally makes no sense at all. It takes years to get permission to do a single experiment. Why would you treat magic mushroom juice as more dangerous than heroin? It makes no sense whatsoever. It's just an example of how bureaucracy creates its own perverse and crazy logic.

In light of the Superman pill deaths last year, there's obviously a real need for a government-funded, centralised resource for national drug warnings and independent information. I know you've had some European funding for DrugScience,

in sensible doses.' People might well go back to using cannabis, MDMA, amphetamine, LSD, psilocybin. It's an interesting thought experiment.

What do you think of The Welsh Emerging Drugs and Identification of Novel Substances (WEDINOS) Project, which anonymously tests drug samples and is funded by NHS Wales?

I think that's a very courageous and interesting development. It's already given us some interesting insights. I hope they keep getting funding for it. It's a brave thing to do and it hasn't created havoc. The Welsh aren't taking, as far as we know, more drugs than other people, but at least there's a chance that some people's lives are being saved by knowing they've got something that's toxic.

You're also working on indentifying compounds similar to alcohol without the unwanted effects. Have you got to the stage where you're testing yet?

We've now got about 80-odd compounds with a preliminary pattern, so we're progressing quite well. We're looking for funding now. I'm hoping to have the first 'parties', or alcohol alternative sessions, in the next couple of months, depending on how the investors view it. My vision has always been that you have something that you use socially instead of alcohol.

Are you planning another Drugs Live programme on cannabis this year, to follow up on the MDMA one aired on Channel 4 in 2012?

Yes, it's 3 March. It's going to be a longer programme, only one instead of two. It should be fun.

.....

“BUREAUCRACY CREATES ITS OWN PERVERSE AND CRAZY LOGIC”

.....

but do you not get any funding from the government?

No, none at all. We could do a much better job than [government funded drug education service] FRANK, for instance. I mean FRANK isn't bad, but it's not good. But I think FRANK is going to disappear. I think its budget has been massively cut, so there's going to be even more need for DrugScience, but it's hard to keep doing this without any funding.

FRANK goes one way, in coming from a position of 'You shouldn't take drugs', and [independent drug information website] Erowid comes from the position of 'You should take drugs'. The main thing is finding the middle ground there, isn't it?

Exactly, and that's what we've always tried to do with DrugScience. Erowid is actually a really good source of intelligent discussion, but Erowid is a site for people who want to use drugs and want to encourage others to use drugs. We read Erowid, we think about Erowid and we may quote it, but we can't support it in that sense. We have to be neutral about the use of drugs.

Do you think if we legalised, or at least decriminalised, drugs in this country that 'legal highs' would drop off the radar entirely?

I think not. I think people would be interested in possibly safer versions of ecstasy. Ecstasy has a moderate safety margin but it's not perfect, so I think there would be alternatives in that direction. Actually, to be honest, [famous biochemist and psychopharmacologist Sasha] Shulgin never managed to do anything to improve on MDMA, so it's very unlikely anyone else will. The majority of people will say, 'MDMA's good enough for me and I'll just use it

Were you happy with how the last ones went?

I was extraordinarily happy. To get to do the study of brain imaging on MDMA I've wanted to do for ten years and never got funding - too damn right. We did the only two proper imaging papers on MDMA ever done. It was a remarkable study.

What are your thoughts on how we can talk more openly about drugs, particularly parents with their kids? Surely once attitudes change, the law will follow.

My book was written for parents. Read **Drugs Without The Hot Air**, give it to your kids and say, 'Read this, and let's talk about it if you ever want to.' It is absurd that the leading cause of death for men between 16 and 50 in this country is alcohol. That is the drug that is going to kill more children than anything else, and yet we don't talk about that. There are two messages: tell your kids the truth about alcohol and tell them never to inject. Beyond that, let's try to work towards a rational policy where they know if they do take other drugs, they know what they're taking.

Sam Walby

Drugs Live: Cannabis on Trial will air on Channel 4 on 3 March

DrugScience is funded by donations from individuals. Donate at drugscience.org.uk/donate

wedinos.org | erowid.org | talktofrank.com

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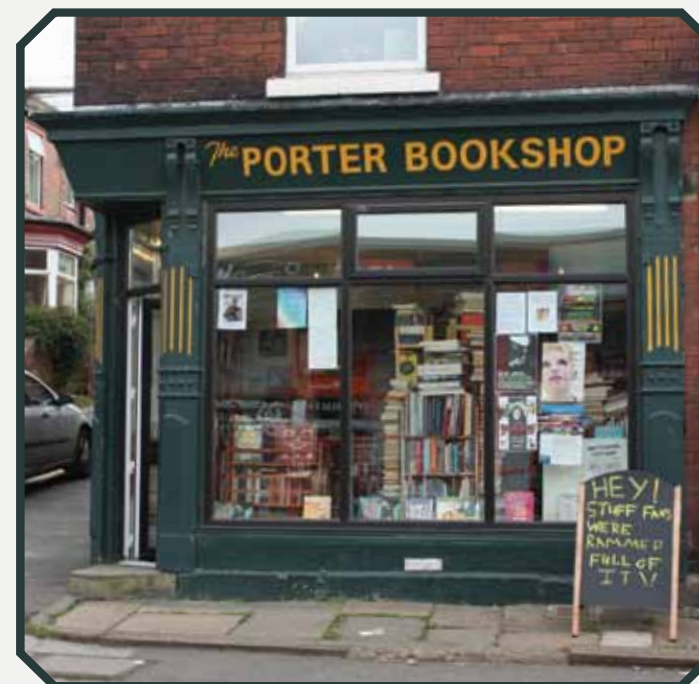
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FOOD

STREET FOOD

.....

'Street food' offers an abundance of choice, from gourmet burgers to crepes and curries. It is food to be eaten on the go, often sold from a market stall or refurbished vehicle. In Sheffield, there are a few street food businesses based at fixed locations, like Mexican at Street Food Chef, Indian at Urban Choola and Caribbean at Bishops Café. Excitingly, the number of street markets and events at quirky venues across the city has been gathering pace over recent months. Here's a rundown of the top three.

PEDDLER MARKET

ARUNDEL STREET, S1 4RN
peddlermarket.co.uk

Peddler Market was set up by Ben Smith, Jordan Roberts and Becky Marshall, who between them have plenty of food experience from the likes of Tamper and The Hop Box. Tucked away on Arundel Street, the first 'event' was held in October 2014 at the characterful industrial space Renoun Works. The weekend market went down a storm, satisfying punters with cocktails, craft beers and food choices ranging from Banh Mi Booth Vietnamese sandwiches, Nether Edge Pizza's wood-fire pizza, Piggie Smalls hot dogs and Cow Boy burgers.

The Peddler Market is planned for 6 and 7 March. The traders change for each market and over each day, so you will find a varied food offering.

STREET FOOD FRIDAY

THE HIDE, SCOTLAND STREET, S3 7AA
percyandlilys.co.uk

Street Food Friday is hosted at the creative hub The Hide, positioned on the corner of Lambert Street and Scotland Street. It's a ticketed night out orchestrated by well-travelled food lovers Trudi Colman and Justine Twigge, aka Percy & Lily's. Expect to find internationally influenced

cuisine - Indian, Lebanese, etc - served from their Citroën van, with a Northern Soul DJ and special food guests offering up something special. December's event offered a menu of sticky pork belly with Henderson's teriyaki, banh mi filled with chicken satay, Asian slaw and stir-fried rice.

The next event will be on 20 March, 6pm-11pm. There will be a Brazilian-themed menu and sweet treats on offer from Forge Bakehouse. Tickets are £2 each.

STREET FOOD CO.

387 ABBEYDALE ROAD, S7 1FS
thestreetfood.co

Street Food Co, run by Amanda Perry of Fancie fame, is bringing together an assortment of traders for a monthly Saturday market held at Abbeydale Picture House. The first took place on 28 February with Street Food Chef, The Mussel Pot, Bangers & Bacon, Hog & Bone, Fat Annie's and Smoqued.

Working with the Antiques Quarter and Vintedge, Amanda is hoping to bring the 1920s former cinema back to life and create a London Borough market vibe in Sheffield, "a bustling market full of exciting and vibrant traders showcasing their skills and produce".

Every market will host a drinks area, music and entertainment, as well as local producers and food stalls. The idea is to stay a while to soak up the atmosphere as well as sampling the quality produce. The next market will be on 28 March, 11am-5pm. The £2 door price includes a donation to Sheffield Antiques Quarter.



BBQ PULLED PORK

Recipe by Justine Twigge (Percy & Lily's)

Serves 16

-

1.5kg of pork shoulder, dipped in brine if possible
150ml water
100ml red wine vinegar
4 tbsp tomato ketchup
4 tbsp brown sauce
6 tbsp dark brown sugar
2 packets of large soft flour tortillas

Pre-heat the oven to 200°C. Place the pork shoulder fat side up in a large roasting tray. Salt the joint well and rub in. Measure out all of the ingredients and stir well to create the BBQ marinade. It will be quite runny as the water content is high. Pour over the joint and cover with tin foil, ensuring the seal is tight. Place the tray in the oven and cook for 45 minutes, then turn down to 180°C and cook for a further two hours.

Remove and discard the fat from the top of the shoulder. If the meat is soft you can start 'pulling' it using two forks and work your way through the shoulder, allowing the meat to sit in the juices. Serve with tortilla wraps and BBQ sauce.



PEDDLER'S EARL GREY SOUR COCKTAIL

Recipe by Ben Smith (Tamper)

50ml Earl Grey infused gin
25ml lemon juice
12.5ml sugar syrup
One egg white

The Earl Grey sour is a variation on the classic sour cocktail, dating back to pre-prohibition America, some time during the 19th century. Here the base spirit is London dry gin, which has been infused with loose leaf Earl Grey tea. The infusion of the gin results in the flavours of the tea being subtly expressed in the drink. The dominant feature is the aroma derived from the oil of bergamot, which flavours the tea, and this is apparent with every sip. The finished product is shaken with egg whites and served over ice in a rocks glass. An elegant and refreshing twist on a classic.

Ros Arksey | @Nibbly_Pig

Photos by Ros Arksey & Tamper



1-31
March

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the Mendo's

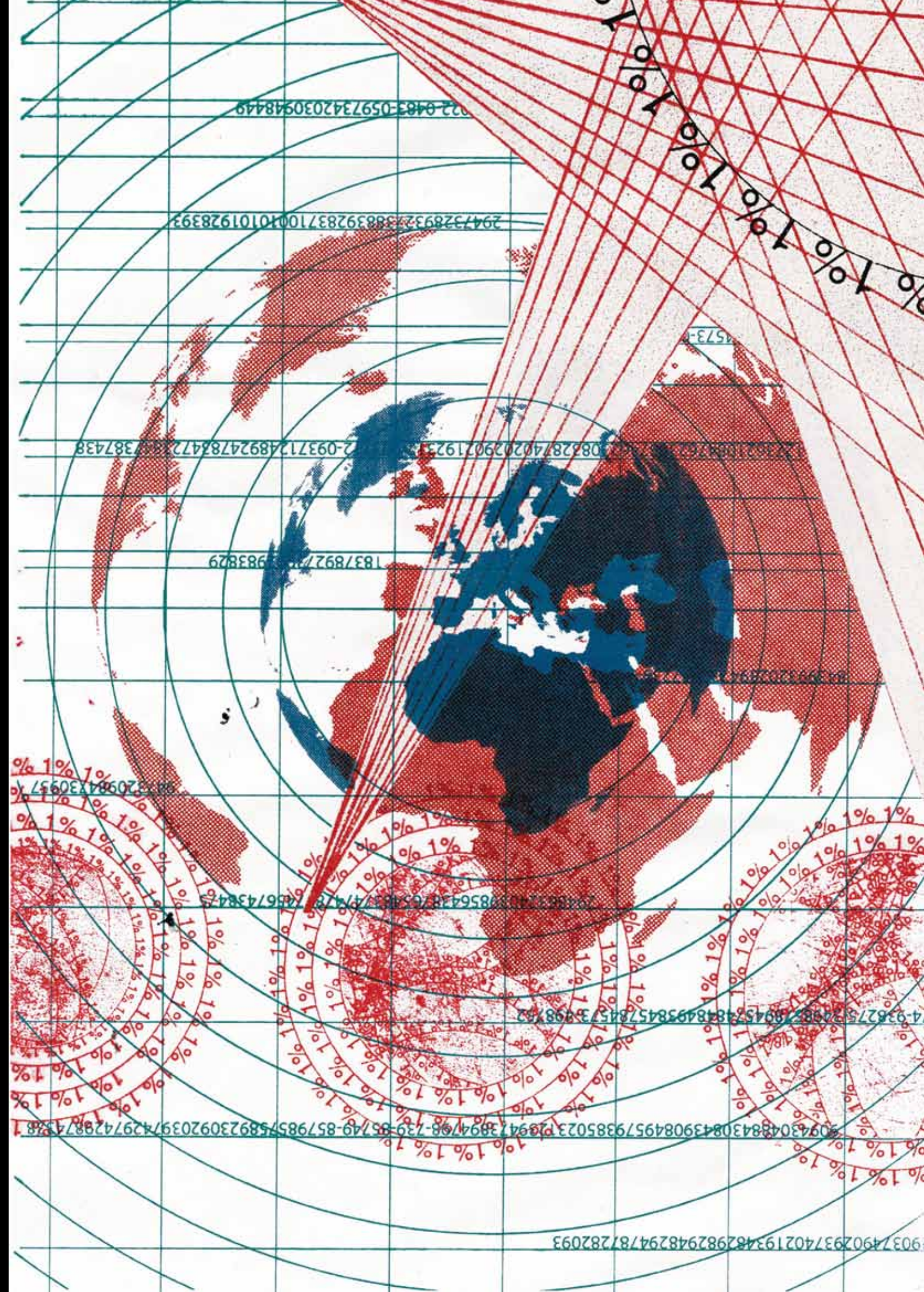
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WORDLIFE

HOSTED BY JOE KRISS

.....

Five poems for you this month. Two are taken from Matt Black's Vote For Someone Campaign, which will be featured at our event on 27 March as part of the Festival of Debate. More on that below.

Keep the submissions coming to wordlife@nowthen-magazine.com. We'd be particularly keen to hear from some more prose writers, but bear in mind our word count is limited to 1,200 words.

JOE KRISS AND ANDY COOK

wordlife@nowthenmagazine.com | [@wordlifeuk](https://twitter.com/wordlifeuk)

.....

WORD LIFE: THE REVOLUTION WILL NOT BE TELEVISED

27 March | The Shakespeare | £5

Sheffield has a long history of radical writing. From Ebenezer Elliott, 'the Corn Law Rhymer', who led the fight for the repeal of the Corn Laws which were causing hardship among the poor, to Edward Carpenter, a poet, early LGBT campaigner and founder of the Sheffield Socialist Society. There is something in the water in South Yorkshire.

This is an event dedicated to those who refuse to go with the tide. Including a feature set from one of Sheffield's most accomplished poets, Matt Black, who will be performing his Vote For Someone Campaign, Chesterfield's Matt McAteer, Sarah Thomasin and an open call to the people of South Yorkshire to sign up for the politically themed open mic.

Quiet Men

Quiet men, nestled in broadsheets;
sheds of home brewed ale;
on allotments, thick fingers raking soil.

Smoke detectors for drama,
experienced with the quickly inflamed,
animal- tamer voices: balm,
reasonable, low.

Men who dispel fights
with a palm on the shoulder
and a slow walk home;
the night zipped shut like a tent.

Men who make vaults
of closed doors, who leave you ranting,
straining at your own skin,
split with rage, a tomato on boil.

Sometimes we gather:
your partners, your sisters,
huff over your muteness,
polish your stone for mineral glint:

*I just need him
to bloody say something,*

but silence is something you walk,
yogic on its hot coals,
that steady breath
through all that stings.

The rest of us gabble around its edges:
heat we flood our senses to avert
but you've walked that narrow strip
all your lives.

From one edge to another
we walk across with you
and we walk without fear.

Jasmine Ann Cooray

Know Your Enemy

We will only achieve temporary comfort by the extensive use
of irony.
Recycling plastic carrier bags contributes to global warming.
It is too late to just plant potatoes and live gracefully.
Politics is dead.
Along with frogs, librarians are in danger of extinction.
Slavery is alive and well and we are wilfully looking in the
other direction.
If Facebook were a country, it currently has the world's 2nd
biggest population.
95% of all statistics are made up.

We are children of Thatcher, Blair and Cameron, and are kept
happy playing with the toys of choice and new technology.
You will solve nothing by poetry, even though it might say
everything.
It is probably time for the Arts Council to give its remaining
money to the Green Party.
Comedy is the last refuge of ignorance.
We should not speculate about monkeys, typewriters and
Hamlet since we do not know for sure that Shakespeare was
not a monkey.
We will achieve only temporary comfort by the extensive use
of irony.

Matt Black

Waxing and Waning

Before sunrise,
there's a limbo
that stretches on for chapters
and I can't find you
under our picnic trees
or at the train station
where we once waited
in the snow.
So I go on,
hiding in the belly
of our last nights,
waiting for the moon to wax
and pull me out.

Amy Charles

Brewer's Yeast

They leaned in but if they kissed, I'd long since looked away
to Peanuts on the Evening Standard's back page. Chicken
sizzled on the stove; he'd put a bottle on the counter
and a package wrapped in two sheets of brown paper.

Did he say Darling? Was there a joke? There'd be laughter,
lowered voices, as if keeping me at bay made their
twin beds closer. I never saw their lips meet
or his moustache clipped and prickly against her cheek.

Afterwards I'd tease apart
the knotted string, roll the soft parcel from its skin,
crumbly grey-white; sneak a teaspoonful, alive
and bitter, unlike anything.

River Wolton

Seven things to do with green beans

Curl them into green spirals of eternity
Lie them across your tongue, whilst thinking about the hungry

On fuzzy felt, create pictures of English country mansions
Watch them grow on your windowsill, whilst on clerical error
benefits sanctions

Give them to Kerry, of Gamesley Women's Group,
Who makes the best green bean soup in Europe

To a soundtrack of Vincent Price reading Mazlow's Hierarchy of
Needs,
Across David Cameron's eyebrows, staple two green beans

Boil them, mash them, make a face pack
Cut them into slices, count your luck

Lie them across your belly, whilst thinking about the hungry
Curl them into green spirals of eternity

Matt Black

Written for Pat Javanaud, Gamesley G52 Women's Group,
Fareshare and the Food Bank movement.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com



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Friday 13th: Green City Blues. Learn various styles of Blues Dancing from 8 - 9 and then practice them in the social from 9 onwards. £5 otd.

Saturday 14th: The King Bee Rhythm & Blues Club. Sheffield's premier night of 50's and 60's rhythm & blues, rockabilly and more. £4otd, starts 8:30.

Friday 20th: Kaboodle Improv Comedy presents: Improv Comedy Is Evolving. A night of improvised stand up from the former Monkey Butler gang. £4 on the door.

Wednesday 25th: Tom Kitching's Interloper. English traditional musician touring following the release of his debut solo album. £10 advance, £12 on the door.

Friday 27th: Wordlife, Festival of Debate Special: A night of political spoken word, poetry and more. £5

Saturday 28th: Wagon Wheel Presents: Tomorrow We Sail, Idiot Son, The Listeners. £tbc+ The folk music singing session every wednesday and quiz night every Thursday,

+ The folk music singing session every wednesday and quiz night every Thursday,



COOL BEANS

A GUIDE TO LIVING ON THE CHEAP



Photo by Mark Leeming

Life is hard. You go to school in order to get a job in order to pay the bills in order to provide a shelter for your offspring in order to finally have someone to watch Bonnie Tyler with and then one day a recession comes along and ruins everything. Now I'm not sure whether we're out of a recession, or about to start a recession or maybe we're half way through a triple dip recession with a chocolate flake, but the fact that you need to be prepared remains. And the only way to be prepared in this day and age is to have fat wads of cash in your basement. And the only way you're going to get fat wads of cash in your basement is by increasing your income, or alternatively decreasing your expenses to such a minute amount that you end up with fat wads by default. I also promise that was the last time I use the term 'fat wads'. Ok, just then was the last time. Cue top tips to living on the cheap.

1. We all know the trick of ringing out your used tea bags to facilitate future brews with the same teabag, but why must our re-usable bag ethics stop there? Bin bags - once they're full, tip the contents out into the big bin outside and give them a quick wipe down. Play your cards right and you're looking at one bin bag per annum. Same goes for plastic bags, body bags and boil in the bag rice.
2. Save money by striking up a long-lasting relationship on Christmas Day with someone who was born on 25 December, thus combining three annual days of expensive gifts into one.
3. Recreate an expensive night out in a UK city centre by sniffing some solvent, clattering your head with a boiling pan and shouting at your neighbour's cat because it 'looked at you funny'.
4. As the phrase 'look after the pennies and the pounds will look after themselves' suggests, simply save a penny per day, and by the end of the year you will have put aside a whopping £3.65.
5. Food coupons and discount vouchers are a great way to cut down on your food bill. Sure, they don't taste great and doctors don't usually recommend you ingest paper on a regular basis, but mercy me, they're even cheaper than Iceland scotch eggs.
6. Everyone knows that the richer you get, the more free stuff you get, thus the less you spend. So to live on the serious cheap, just get really rich. Wait, hang on...
7. Haircuts are an expensive luxury. Get rid of this mindless spending by lying down on a golf course next time the groundsman is going round with the walk-on lawnmower.
8. Weigh the cost of everything against how many hours of work it took to earn that money. Using this handy, super depressing approach, you will soon realise you can't afford anything.
9. Gym membership is another needless expense. You really want to stay in shape? Key the next moving police car you see and run for your life. (NB: May result in prison sentence. Now Then Magazine and Advice Arnold not liable for blame)
10. Recreate visiting an expensive modern art gallery for free by throwing clothes all over your bedroom floor and spending the rest of the evening analysing the hidden meaning.
11. Be sure to sign up to the latest tax avoidance scheme. Not sure what that is? Give Gary Barlow or George Osborne a bell.
12. Get receipts for everything. If nothing else, they are very effective at mopping up tears.
13. And finally, amass all your literature from free publications. You don't need a self-help column to tell you that.

Advice Arnold (aka 'Fat Wads')

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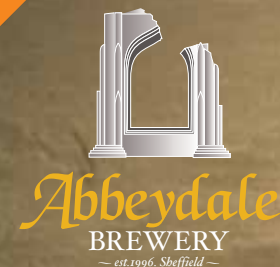
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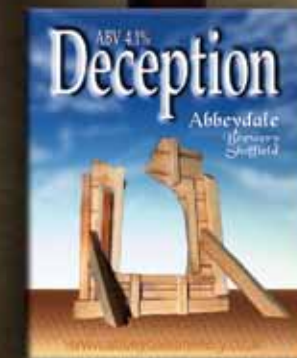
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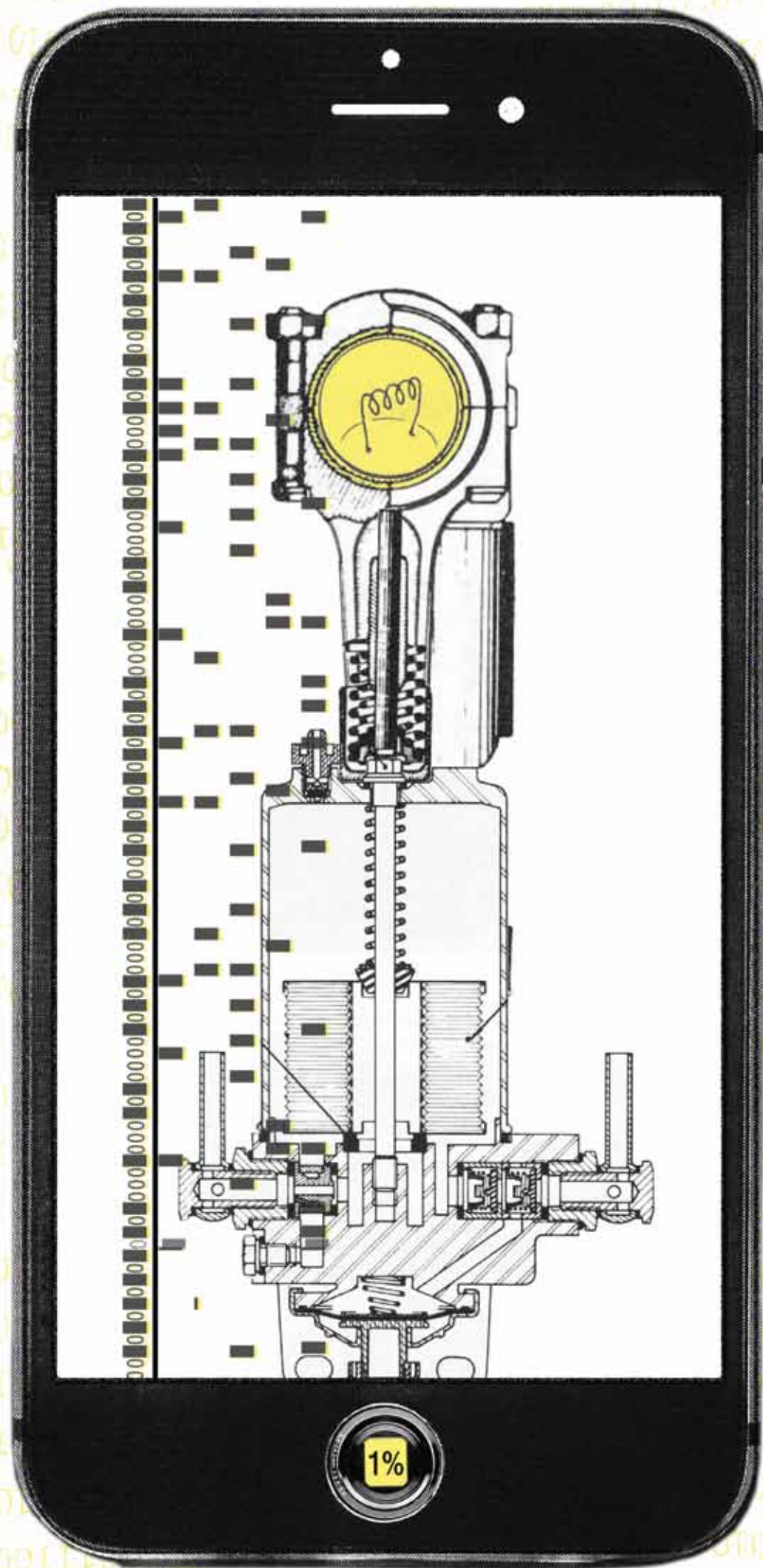
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JOE MCDONNELL

METAMORPHIC ILLUSTRATION

.....

Joe McDonnell is an artist, graphic designer and print maker who first came to our attention through his involvement with Sheffield Print Fair a while back. Working with a variety of methods and mediums, Joe's pieces are carefully structured and assembled, exploring themes of science, art and international politics. A much-needed design-focussed art submission for this mag.

How did you get started as an artist?

Like most artists will tell you, I've been drawing for as long as I can remember. However, I think one of the major inspirations to me as a child were the satirical cartoons in the newspapers my father read. The way a cartoonist could undermine and ridicule politicians so cleverly really showed me how powerful art could be.

Is printing an important part of the process for you? Do you design with printing in mind?

Yes, very much so. I first started screen printing in my final

year at university and quickly fell in love with the craft, although it does quickly change from love to hate when a print isn't going right. For me it starts from the initial sketches all the way to the final result. There are a surprising amount of variables to consider throughout the process to ensure an accurate, crisp print, but, like anything, it's trial and error mostly.

How do you spend your days?

On the days I have to work on my art, I usually start off researching on the net or in the library. Then I take to the streets with my camera, taking photos of anything from buildings to the odd circular light bulb in the Brewdog bar. I often look through charity shops for interesting books. From there, I head back to my bedroom/studio to work on the images. Then the pub.

How has your approach to art changed over the years? Have you tried other mediums?

I used to have a very traditional approach to my work when I studied fine art at college. When I got to university, I started

experimenting and pushing my illustrations a lot more with analogue photography and photo montage. From there I started combining these experimental images with quite hard vector graphics to make the 'style' I have today. I definitely want to experiment more with different print methods, such as photo etching.

Have you got any exhibitions or shows coming up?

Not at the moment, as I've got quite a lot of commissions on the go, but I'll definitely be exhibiting in the near future.

Good advice you wish you'd been told earlier?

Make mistakes! By that I mean our society, and more importantly our education system, is so obsessed with ticking the right boxes and passing the right tests, that we get it hard-wired into our heads that getting something wrong is a sin. It's not. You can only have proper innovation and progression if you're prepared to get it wrong.

Sam Walby

metamorphicillustration.com

“ART AND SCIENCE INSTITUTIONS NEED TO WORK TOGETHER MORE”

year at university and quickly fell in love with the craft, although it does quickly change from love to hate when a print isn't going right. For me it starts from the initial sketches all the way to the final result. There are a surprising amount of variables to consider throughout the process to ensure an accurate, crisp print, but, like anything, it's trial and error mostly.

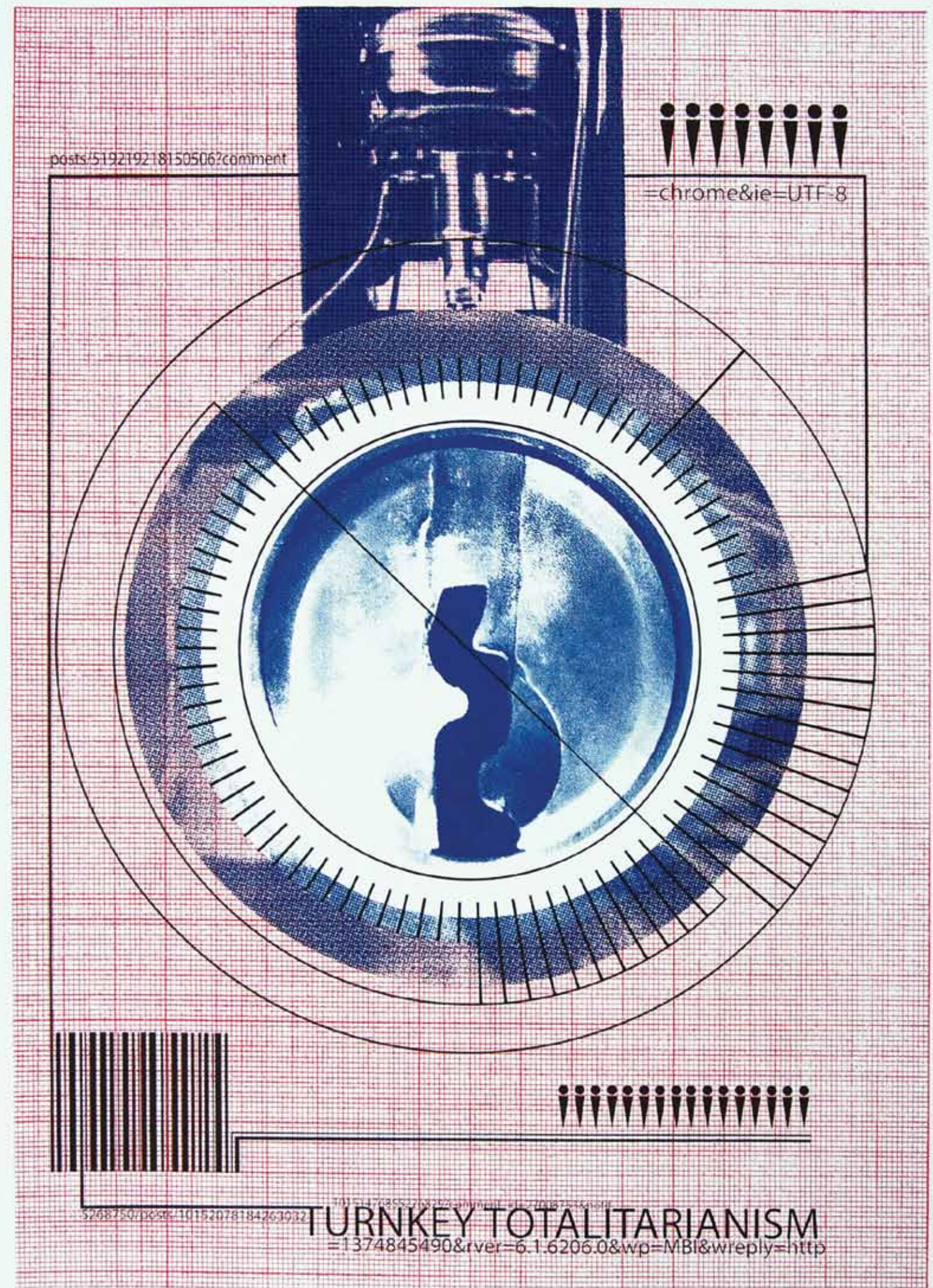
Your style is quite precise, almost mathematical or architectural. Do you have that kind of background? Does it take a while to line up all the elements of a piece to the point that you're happy with it?

Actually I'm terrible at maths and was throughout school. It wasn't until a few years ago I started reading bits about physics, mathematical theory, geometry. This really made me want to explore these ideas. The work I produce around these subjects are representations of others' discoveries and thoughts. I definitely think art and science institutions need to work together more.

In answer to your other question, composition is one of the most important things to me when creating a piece. I initially studied graphic design, which has influenced the way my work is structured.

What themes and topics are you exploring with your work?

I like to work with quite a broad range of subject matter, from



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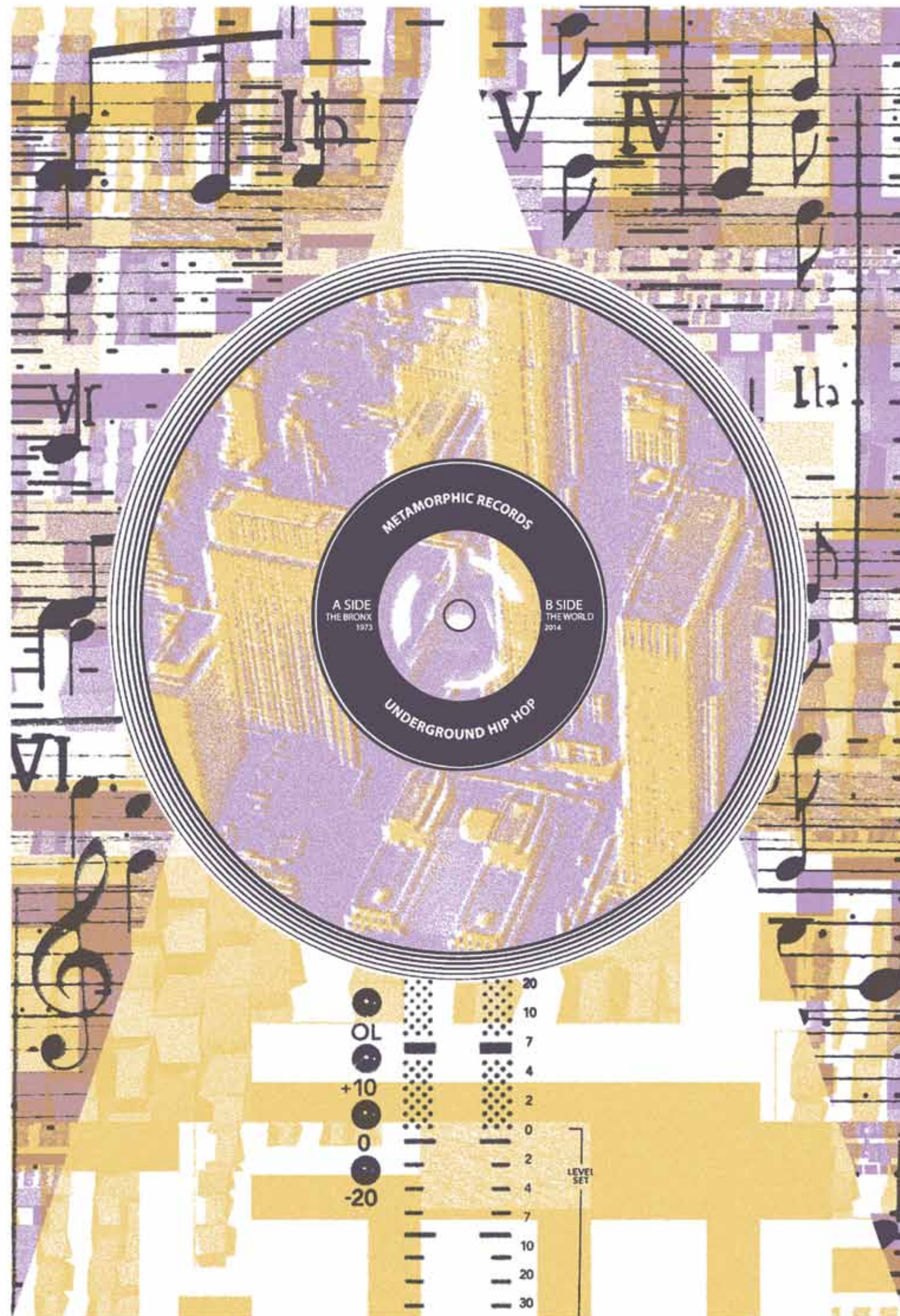
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SOUND

PHONOGRAPHY

.....

For most of us, there's a clear distinction between what we consider to be sound and what we consider to be music. Sigur Rós, Beethoven or Justin Bieber might invoke a sense of ethereal wonder for some people, while the whining car alarm outside is guaranteed to make you feel like you're being trepanned by an invisible butcher. In this case it seems easy to categorise one as 'sound' and the other as 'music', but the two share more common ground than we think.

Both the wailing alarm and the most refined score are just a collection of complex frequencies piping into our eardrums and causing a neurological response, an electro-chemical cascade inside our gristly heads. So while traditional music might produce one kind of response, it's not the only rewarding type of sound on the market.

There's an entirely different experience waiting to be harnessed that's bleeding from our environment and into our heads all the time. Everywhere we go, whatever we do, sound is profoundly affecting our conscious experience of life and we pay almost no attention.

Our acoustic environment is constructed from sounds that act as symbols, auditory psychoacoustic cues that trigger memories, emotions and sensations. There are weird subconscious references all around, acting as signposts that enable us to form a three-dimensional picture of our surroundings. Concentrate on a recording of a crackling bonfire and you can almost immediately feel the heat and taste the outdoors. What's more, if you compare recordings of a fire indoors and a fire outdoors, they sound completely different. The sound behaves differently because of the reflections and reverberation, and your brain is extremely good at recognising these environments. This exploitation of sonic environments is a critical technique for synthesising an atmosphere and creating a genuine sensation of space in pretty much any imaginable multimedia. The effect is universal.

Right now, there's an entire subcategory of artists capturing environmental recordings as art in their own right, mining the air for weird soundscapes and unique atmospheres. The possibilities are endless - walking on a frozen lake, wind and rain battering the windows, the creak of wooden floorboards, the sound of a steelworks, the hustle and bustle of a city centre. These soundscapes are so diverse, distinct and rich that you can see why many people are taking the time to record and study their acoustic environments.

In the 'sound art' world, the practice of capturing the natural soundscape is called phonography, or field recording,

and there's a strong subculture of this combined with sound mapping spreading across the UK. This kind of documentation is surprisingly important. Imagine how fascinating it would be to hear the soundscape of a Sheffield steelworks in the 1850s or a recording of a tram ride through the city in 1905. We take our day-to-day sonic environment for granted now, but it will be a rare and precious resource in the future.

The logical extension of phonography is electroacoustic composition. For a while now, composers have been extracting sounds from the air and manipulating them to form eerie compositions. In order to record precise 3D audio, composers like Matt Barnard have produced entire portfolios of sound art utilising a technique called binaural recording, meaning you put tiny microphones in your ears in order to capture the sound of an acoustic space exactly as you hear it. This effect is absolutely uncanny. Listening to binaural recordings on headphones has had me looking over my shoulder, expecting to see things that sound like they are coming from behind me. Compositions like Matt's 'The Billows That Break' use this recording technique perfectly, and the effects are staggering.

Traditional western music has given us a sonic palette from which composers can excavate immeasurable beauty, but there's more out there. There are entire landscapes around us that we ignore every day, bizarre spectral ecosystems that are profoundly affecting our experience of life without us paying any attention. Dig a little and you might discover there's something profound going on under the surface. If you've never listened to any binaural phonography or sonic art, I'd suggest dipping an ear in and seeing what it's like.

Nick Del'Nero

Nick Del'Nero is a composer and sound designer from Sheffield with a PhD in electroacoustic composition.
soundcloud.com/delnoron

Matt Barnard is a lecturer in music technology at the University of Hull and has a PhD specialising in binaural recording.
soundcloud.com/mattt

LIVE

.....

LONE

**7 FEBRUARY
NIGHT KITCHEN**

Banana Hill cemented their reputation as purveyors of the more leftfield end of electronic music by hosting Lone, Quantic, Spoek Mathambo, and Moomin at The Night Kitchen last month. Lone, known to family and friends as Matt Cutler, was tasked with two sets for the night - one live, the other a DJ set. He took to the controls 20 minutes later than planned for his first jaunt of the night due to a few technical hiccups, but luckily the boys from Nice Like Rice were on hand to keep people moving while the hardware issues were ironed out, having just played a set packed with feel-good foot shufflers.

Just before 3am, with the room having quickly filled with people and anticipation, we were away. Cutler's trademark polychromatic sound diffused through the warehouse room of The Night Kitchen, matched by the vibrant visuals on the screen behind him, courtesy of Glaswegian musician and visual artist Konx-om-Pax. Before long we were hearing cuts from last year's critically acclaimed album, **Reality Testing**, including the tropical roller 'Begin to Begin', and 'Airglow Fires', a track that perfectly encapsulates Cutler's sumptuous sound. The set weaved its way through off-kilter beats and colourful chords, dousing the crowd in the scintillating melody that Lone material is so widely praised for.

Despite the quality of the music and the atmosphere it created, I expected something a bit more from what was billed as a live set. Apart from the odd stutter edit there wasn't much to suggest that what we were hearing was being created in real time. But once 4am came around and Cutler got behind the decks in the main room, he was able to fully demonstrate his ability to get the crowd moving. This set was a darker affair in parts, bulldozing its way through a bounty of house and techno heavyweights. 'Rave (Dirt Mix)' from Shed's Head High alias proved itself as a consistently reliable set staple, with the crowd quite obviously thinking so too.

Aidan Daly

RICHARD DAWSON

**10 FEBRUARY
HARLEY**

Back from a period of gestation in Brussels, local lad Jim Ghedi came armed with his now well-known wistful finger-picking style. His opening comprised a set of tracks whose sense of incompleteness only acts as a promise for future re-interpretations from a restless artist who embraces constant transformation.

Next on was an utterly bizarre spectacle, a young Welsh group led by Eugene Capper. After the mental comparisons to 'shred' videos had subsided, one couldn't help vying for each musician as they attempted to overcome confused expressions to reach the end of each song. The cheers at the end didn't so much seem to be for the crowd's enjoyment of the tracks, but more in awe that a band could walk the line between incompetence and ingenuity so unawares.

Richard Dawson's sets are always magical, comprised of a cappella roars, wonderfully tasteful guitar playing and the odd few minutes of improvised stand-up. He conjures up a world of working people traversing an old northern English landscape. Littered with surreal encounters, Dawson summons a magical-realist tapestry of a land whose memories are misremembered through a haze of his own hallucinations. It's a story of an injured steed that is the most poignant - a tragic tale of a suffering workhorse and the ineptitude of its owners to put it out of its misery. The power and tragedy of the story is heightened by Dawson's delivery. As he subtly moves the microphone closer to his mouth, the sense of drama is awe-inspiring.

It's this ability as master storyteller that means Dawson is so revered, a modern day travelling minstrel recounting the everyday man's struggle in this once feudal, now industrial isle. This Englishness, as well as his embodiment of singer as folklorist, produces a spectacle sadly unlike many others on the gigging circuit today.

Alex Keegan

NOPE

**19 FEBRUARY
BUNGALOWS & BEARS**

It's a lovely feeling, the moment you find a gig that you fancy popping along to, only to find it's free entry. For some reason I often fail to remember that Bungalows will be a freebie, and I'm always pleased as punch strolling through the doors without finding myself out of pocket. I've said it before and I'll say it again - Bungalows & Bears has to be one of my favourite bar venues in the city. One moment surrounded by delicious Ruby Jean's burgers, the next immersed in fantastic live music.

Although I've had my eye on the headliners for a while, it was garage punk favourites Sievehead who really drew me into the show. I've been meaning to catch them play in their natural habitat, The Lughole, a few times but unfortunately missed out. Having just released a new 7", the new material went down a storm with not only the usual Sheffield punks, but Bungalows regulars as well. Lyrically strong and at times quite emotional and atmospheric, these guys are about as accessible as the punk scene gets, and it was nice to see them play a fresh crowd.

Nope, another Yorkshire favourite, made the treacherous journey from West to South to headline this evening. Another band causing a stir in the world of all things DIY, the four-piece Leeds/Bradford supergroup make a really interesting sound, a sort of psych meets punk. The tracks seem to bleed into each other, keeping the crowd transfixed. Although Bungalows was about as packed as I've seen it for a Thursday night gig like this, I managed to get a peek at the aesthetics of having a duo of drummers facing one another, something I've never seen before which definitely got everyone talking.

Tasha Franek

LISTINGS

HOSTED BY
ALEX HEF-TEE

.....

Marching through 2015! Strutting. Clicking our fingers. Saluting magpies. Realising we're going the wrong way and waiting a few more paces to twirl around. Styling it out. The beginnings of spring in our steps.

ZUN ZUN EGUI + BLOOD SPORT
5 March | Harley | £7/8

Layered like an onion with another disturbing onion inside it, Zun Zun Egui's excellently meshed mish-mash-mosh of Mauritian influenced Battles meets Bee Gees rock is being hyped to the rafters. Best Sheffield band of this current minute, Blood Sport, in support.

JOHNNY KOWALSKI AND THE SEXY WEIRDOS
6 March | South Sea | £2

For a proper knees-up, get yourself to Ragga Tang Clan's second silly stomper at South Sea. Local rinse-out party vibes and a headline ska/punk/gypsy band with a fiddler that will make your water break.

DEEP MEDI MUSIK SHOWCASE
6 March | Hope Works | £15/18

Roots presents Mala, Kahn and Commodo, ancient gorgons from the Deep Medi underworld, headlining room 1. Rude Bwoy Monty and Phatworld rinse out room 2 with a mix of vodka, berocca and mouthwash.

NEW YORK BRASS BAND
13 March | Harley | £4/5

As heard at every festival shisha cafe and burrito van going, the Old Yorkers from NY (North Yorkshire) return to Sheffield for more smiley brass covers. Support from DJ Sam Redmore, The Jack Athey Experience and Arnivore.

REFUGEE RHYTHMS
13 March | Yellow Arch | £6

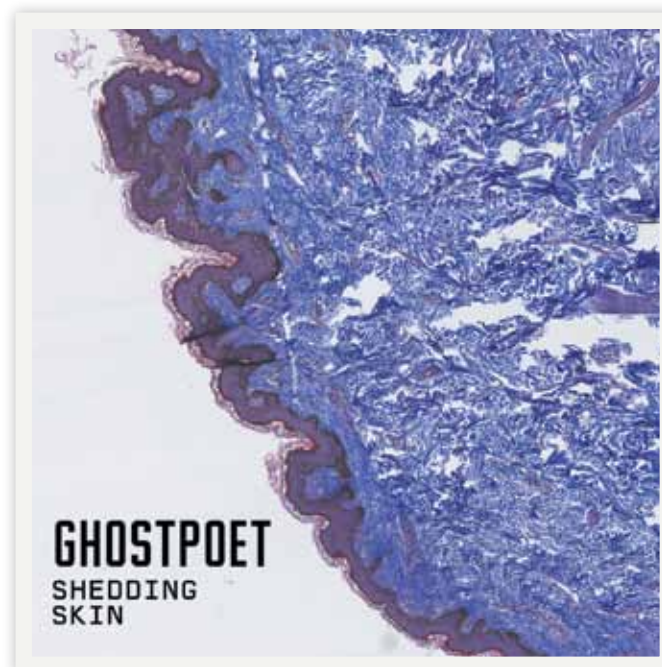
STAR (Student Action for Refugees) presents a superb night of music, mangoes and moonlight to raise money for two refugee charities. Including Mango Rescue Team, Ubuntu and Clusterfunk.

HORSE MEAT DISCO
21 March | Harley | £5/£8

Banana Hill host a special Dimensions Festival launch party presenting the ever-popular Horse Meat Disco, harking back to those famous New York abattoirs of the 80s and 90s while also touching on the tasty disco infiltrating today's food chain.

**RIDDIMTION, DUBCENTRAL,
DUSK TIL DAWN & THE SPEAKEASY**
21 March | Washington | £4 donation

Another warm-hearted charity night, this time hosted by Phase, who provide practical support to people in poverty in Nepal. A quadruple whammy of Sheffield soundsystems and party specialists playing dub, swing, breakbeat, reggae, ska and more.



GHOSTPOET

SHEDDING SKIN
Play It Again Sam

Ghostpoet's arrival on the UK hip hop scene in 2010 caused an entirely justified bubble of excitement. Backed by claustrophobic, dense glitches, he revealed a performance style that was part rapper, part performance poet, part itinerant storyteller. Sold out tours, widespread plaudits and a Mercury nomination followed. His pursuit of a truly original sound and obvious desire to push boundaries within the genre made it clear that he was no average MC, so I was disappointed when his second album, 2013's **Some Say I So I Say Light**, revealed a rehash of many of the same ideas. It wasn't a bad album by any yardstick, but I had never expected him to stay still.

Fortunately, Ghostpoet has returned with his most courageous and confident work yet, and once again he sounds utterly unique. The most obvious musical change is also the most significant - replacing the heavy Burial-esque electronica with his touring live band. I remember from his 2010 tour this band being one of his key strengths, fluid toms and effects-driven guitar bringing both energy and depth to the performance. Giving them free reign here has allowed a vast increase in the diversity and sonic interest of the album.

Clearly highly talented musicians, they are as at home with the bright indie of lead single 'Off Peak Dreams', the oppressive Spiritualized-esque acid of 'Yes, I Helped You Pack', or the beautiful, wide-open spaces of 'Sorry My Love, It's You Not Me'. The multiplicity of styles makes me wonder how much this album can even be called hip hop. Ghostpoet's characteristic narrative delivery remains, though, speaking of lost dreams and failed relationships, but as the album develops, a new positivity emerges, beautifully rounding off a forthright and assured dive into new territory.

Ben Eckersley



MOON DUO

SHADOW OF THE SUN
Sacred Bones

Moon Duo were initially conceived as a side project for Ripley Johnson of San Francisco garage-psych juggernauts Wooden Shjips, foraging outside the swampy, distorted rock 'n' roll haze for which that group became known. Instead they are focusing on the more electronic, repetitive strain of psychedelia originally blueprinted by the likes of Suicide and German krautrock pioneers Can and Cluster - otherworldly, mesmerising music drawing heavily on minimalist tradition. **Shadow Of The Sun**, brought to our ears by beloved Brooklyn indie label Sacred Bones, is Moon Duo's third album to date and also their best, the purest distillation yet of both those influences and the Duo's previous output.

Far more so than Wooden Shjips, Moon Duo often allow Sanae Yamada's keyboards to take a dominant role, with Johnson's guitar noodling along behind freely and the reverberating vocals of both members winding and melting together, producing some beautiful results. On many of these tracks - standout cut 'Free the Skull', for example - Johnson and Yamada lock into a languid groove and build lush arrangements around it for up to seven minutes, while at other times, particularly on the tracks bookending the album ('Wilding' and early single 'Animal'), driving ahead more dynamically and effusively.

Characteristically, there are not really any verses or choruses anywhere to be found here. Structurally, there is a certain loose, almost improv feel to several of these songs, but Moon Duo never try their audience's patience by cramming too much in or aimlessly meandering. In fact, there is a certain vital conciseness of songwriting throughout *Shadow Of The Sun*, a clear pop sensibility and an affability sometimes lacking in music like this which keeps the record engaging at all times.

Thomas Sprackland



POLAR BEAR

SAME AS YOU
The Leaf Label

Polar Bear emerge from last year's Mercury-nominated **In Each and Every One** with a new offering, **Same As You**. Whilst the band members haven't changed, the rudders of this British jazz ensemble have seemingly locked onto a new heading. Originally intended to be one long piece, this release has a fixed tempo and a very different flavour to previous offerings.

There are of course continuities - the intricate textures created by Leafcutter John and the exciting, sometimes tense musical palette of drummer and lead composer, Seb Rochford - but the overall feel is altogether different. I found the songs tenser, deeper and more psychedelic, relying on repetition and slowly building harmonic palates. The music is seldom heavy and the rhythm and grooves seem more influenced by Arabic music, desert blues and Caribbean flavours. The second track, 'We Feel The Echoes', typifies this with its stripped down, smoky groove and meandering sax lines.

For this release, the line-up is complemented by guest vocals from the likes of Hannah Darling and Rochford himself on the record's climax, 'Don't Let The Feeling Go', which repeats its mantra underneath a trundling pedal double bass and jarring, staccato sax parts. The opening theme of the record, a piece of dubby poetry from Asar Mikael, grabs the listener with a reverberated call for love and positivity. 'The First Steps' is a return to basics - saxophones over a simple rhythm, the Spartan aesthetic again giving the sound a more dub-wise flavour, with the percussion syncing in and out.

There should be a drive to innovate and change the sound at the core of any decent band. At times, *Same As You* seems a bit speculative, perhaps more of an EP than a fully fledged record in terms of how much music is offered, but, altogether, it's yet another rewarding release from one of the nation's most exciting jazz groups.

Fred Oxbey



WORRIEDABOUTSATAN

EVEN TEMPER
This Is It Forever

Worriedaboutsatan released their first album **Arrivals** in 2009, followed by the haunting single 'Heart Monitor' in 2010 to massive acclaim. They then proceeded to disappear. Confusing? Yes. Frustrating? Definitely. But after dabbling in electronica side project Ghosting Season for a few years, the sonic duo of Thomas Ragsdale and Gavin Miller have reawakened the sleeping beast. **Even Temper** bears all the hallmarks of what makes ambient electronica great - the gorgeous layering of beats hidden under layers of static or shimmering guitars, the bass pulsing like the hum of a machine. The atmosphere is enveloping and hypnotic.

Even Temper feels like the soundtrack to a gritty, industrial, **Tron**-style movie. Each track ripples under layers of dust, slowly rising from the basements of empty factories to the blasting dancefloors of the future. Tracks like 'Baychimo' wouldn't seem out of place in a neon-tinted space bar, whilst the drums of 'Jaki' draw you into euphoric parties in dingy basements filled with sweat and dirt.

The whole album sounds like it was pulled from a fire, covered in ash and crisped by the flames. There's always something hissing or seething in the background, the cracks and pops constantly making the record feel like something warm and alive, like a well-loved vinyl. You can almost hear it breathing.

Even Temper doesn't try to break free of the electronica scene as much as climb into its very being, living right in the echoing and grimy heart of it all. This is a record that sets a tone and explores every dark corner, every empty room, and fills them all with beautiful noise.

Alex Adams



Artwork by Naiel Ibarrola

TROYKA

CHRIS MONTAGUE TALKS THOM YORKE AND AVIAN APOCALYPSE

.....

It's difficult to categorise Troyka. The instrumental trio who hail from London have been talked about as a jazz/electronica band, but really they're just three blokes who like to experiment with music. Ornithophobia, the band's fourth album, is no different in this approach, whether looking at the contrasting songs, ranging from mellow sounds to psychedelic jazz rock, or the album's theme, a dystopian London where a flu epidemic turns people into human-size birds.

Chris Montague, Troyka guitarist who has ornithophobia (a fear of birds), took time out from their touring schedule to

talk about their upcoming Sheffield gig, Thom Yorke and his feathered fears.

Have you found the reception to Ornithophobia different to your previous album so far?

Yes, the album has been received very well in different areas to the previous releases. In the past we were seen as very much a jazz group and had very little contact with any other genres of music press. Ornithophobia has opened us up much more to the non-jazz audience and press, which has been

very cool. At the gigs there have been new fans who probably wouldn't have gone to a jazz gig, but will come to see us play.

Why did you choose your fear of birds as the album title?

I wrote the track 'Ornithophobia' early on in the cycle of this record and it set up the theme for the album. It is a condition I have had since very young and we all agreed it had a macabre tone which appealed to us. It seemed like a fun thing to do - to see if we could run a thread through the whole album.

Ornithophobia has been referred to by one reviewer as "Thom Yorke's dream". What do you think of that?

I am a big fan of Radiohead, or any band that can defy categorisation and keep evolving like he and Radiohead have managed to do for so long. I like that they use different elements to make up the whole of their unique sound and nothing is off limits if they can use it to improve the quality of what they do. In Troyka we all share these values too. If you're reading, Thom, we'd love to do something (as if he ever would!)

Why did you feel it was important to feature someone outside of the band, Petter Eldh, for the first time, and what does Petter bring to the album?

We spent a lot more time recording this album than previous efforts. There is a lot more layering and overdubbing to get bigger textures and depth. In doing so we went past the point of our skill levels with mixing and editing. At this point we decided to be bold and ask Petter Eldh - who plays with Django Bates Beloved Trio and is a monster musician - who is a good friend of ours and has some very unconventional music on his

trian audience members have commented that we change styles and groove too often. As listeners in this band, we all like to be challenged and our audience do too. We always set out early on to be different to other stuff out there.

This is your first album with Naim Records. How did you link up with them and how have you found the experience?

We have wanted to work with them for a long time now and always thought they had the best roster of bands. I like how things have gone so far and it definitely feels like we have stepped things up in Troyka as a result of having them on our team.

Has your writing process changed since the last album?

We have been doing things more or less the same for a while with writing. We will bring tunes individually to a rehearsal and then will all chip away and add or remove things until we feel it is right. What has changed is the recording and editing process, which hopefully makes the new album stand out more.

Was it good to be back in the studio recording an album following Live at Cheltenham Jazz Festival? How was that as an experience?

Cheltenham was a one-off event. I'm not sure my nerves could handle that again. We had one chance to make a live recording, which was also a live broadcast and a gig. The night before our lead trumpeter (the hardest job in a big band) pulled out due to illness. Luckily we managed to get Noel Langley to come and sight read the music, possibly the most

"WE ALWAYS SET OUT EARLY ON TO BE DIFFERENT TO OTHER STUFF OUT THERE"

own label he had mixed, which we loved. We gave him free reign to alter and edit as he saw fit. This was a big move for us, as everything we'd done in the past had been closely controlled by the three of us. The gamble has worked and we love the new direction he brought to it.

Naiel Ibarrola illustrated the dystopian comic book of the album's theme, an avian apocalypse. What was it like to see it come together with the music and how did they feed into each other?

Naiel is an amazing artist and we knew he was a fan of our music. When we told him the theme of the album was based on ornithophobia he ran away with some very cool ideas and came back with this whole narrative which illustrates the album. It was very rewarding to see the music and imagery come together. I think it sets the exact tone for the release we wanted.

How do you think all of your different musical tastes and influences contribute to the overall sound of the band?

We all share just enough of the same tastes and enough different tastes to make the blend an interesting one. I think we are also defined as much by the music we collectively don't like too. This makes decisions very quick in rehearsals for us and we can get to a sound quickly by having a broad palate of references to draw upon collectively.

Do you think the unpredictability of your music attracts a niche audience?

I think it definitely attracts a certain type of listener. We are definitely not a mainstream jazz act and often the more pedes-

Jedi display of musicianship I've ever witnessed.

You're playing Sheffield Students' Union on 12 March. What can we expect?

We've been out on tour for a while now so everything is nicely bedded in. We will be up for taking plenty of big risks with the playing as we get more comfortable with the material. Expect a mix of wronged up grooves, free improv, ambient melodies and Troyka bizarreness.

Brady Frost



troyka.co.uk

HEADSUP

TALKINGGIGS

.....

This spring brings the next instalment of TalkingGigs, a selection of live shows from artists all over the globe which encourage the audience to discover a little more about the countries and cultures behind the sound. We caught up with the man behind it all, Charles Ritchie, to find out about this fantastic celebration of arts and culture.

Where did the idea of TalkingGigs come from?

I've listened to a variety of music all my life and have always had an interest in the artists, their influences and backgrounds. I've been going to WOMAD Festival for many years and found that many of the acts would also do a workshop-style session which would explore different aspects of their music. I often enjoyed the workshop as much as the main stage performance, so the idea behind TalkingGigs is to combine the two.

Do we get to know the artists on quite a personal level?

Yes, very much so. The audience have often commented on just how much better they'd got to know the performer, getting a real insight into their character. Each show has been very different, but the artists have been happy to do some Q&As.

Tell us about some of the most interesting characters you've come across.

They've all been fascinating in their own ways, and that is really because I've chosen artists who seem to be interesting beyond their music. Jim Moray was the first gig I put on. I'd chosen him because he had caused quite a stir in the UK folk scene with the release of his first album, **Sweet England**, around ten years ago and had continued to be innovative, with really interesting views about the meaning and place of tradition within music.

Perhaps the most exciting gig was Abdallah from Tinariwen with Andy Morgan, who is their ex-manager. Tinariwen are one of the biggest bands to have come out of Africa, making the crossover into the western rock/blues scene. I managed to persuade Abdallah to come over to England a day earlier than the rest of the band, before their one-off UK gig to 2,000 people at the Roundhouse in London – so a real coup for Sheffield.

Why choose Sheffield to stage these shows?

Sheffield is very strong in some areas of music, particularly UK-based performers, but in terms of world music, it often feels underserved. It's always been a real point of disappointment to see some amazing artists from all over the world touring the UK but missing Sheffield. And not because there isn't an audience – I think that Sheffield is very open and inquisitive as a city. My aim is to be able to grab some really interesting acts when they're in

the UK and get them to come to Sheffield to do something a bit different.

Tell us about your plans for the year.

First is Emmanuel Jal on Sunday 8 March, an internationally acclaimed rapper and hip hop artist with an astonishing life story from being a child soldier before the age of ten in Sudan, before being rescued by a British aid worker. Since then he has gone on to release multiple albums with international recognition and performed at Live 8 and Nelson Mandela's 90th birthday celebration.

On Saturday 18 April, we're featuring Haymanot Tesfa, an amazing singer from Ethiopia, with Mina Salama, an oud and flute player from Egypt, and Persian drummer Arian Sadr – three rising stars of the UK world music scene. This should be a great evening, bringing together music from three different countries and traditions with some interesting stories of how they have ended up in the UK. In June we've got folk and theatre legend John Tams in conversation with Sheffield author JP Bean – another exciting one to look forward to. I aim to put something on every month.

Tasha Franek



facebook.com/TalkingGigs



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FACILITIES

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FILMREEL

THE MANN

.....

Let's get over one tiny little thing that seems to upset a vast contingent of the population: Michael Mann makes films about men. How men behave as opponents of each other. How men take their vocation to the last consequences. How men, on either side of the law, conduct themselves in the face of private emotions and moral dilemmas. Full stop, but most definitely not where his cinema ends.

To overlook everything else he has to offer simply because women are not represented with the same degree of relevance is beyond foolish and misses the point. In fact, expecting or demanding every film made (by anyone, anywhere) to always have an equal balance in their gender representation is one of the paradoxes of the modern age. It's a sign of how over-opinionated and vocally out-of-place western culture has become, a judgement which seems to say that art is only good if inclusive, when any true artist (in any medium) would tell you that it's rarely about what you include in your work, but invariably a matter of what you choose to exclude.

Michael Mann is a genuine artist - what we call in cinematic circles an auteur - and no-one can take that away from him. His latest film is evidence of that.

Blackhat, a term given to a hacker with malicious intent, concerns grand-scale cyber hacking. The core of its narrative is sustained by the unlikely partnership between China and the US in the investigation of a cyber attack and enriched by the intricate and duplicitously bureaucratic relationships between the powers that be.

What you're mostly aware of whilst watching it is that the film is researched to exhaustion, whilst also paying Mann's trademark attention to the 'traits of the local', briefly highlighted by a term of companionship between men who have shared the same penitentiary space.

By some sort of coincidence, Blackhat also comes out following the real-life hacking of a Hollywood studio due to an undemocratic foreign power's inability to recognise fictional farce for what it is.

Good release timing aside, the film contains many of the motifs of Mann's cinema. There's the recurring crucial realisation that moves the plot forward and tends to take place on a higher vantage point, offering a simultaneous 360-degree view of the surroundings and sudden clarity of mind. There's the purely visual introspective moment, broken down into the simplest yet most effective photographic devices, an alternation of focus-pulling, off-centre close-ups and asymmetries. And there's the culmination of a personal journey, which comes down to a final confrontation

between two men.

The upgrade Blackhat undoubtedly brings to these is evident. The 'crucial realisation' is geographically pertinent and built to contrast the less tangible Google Earth imagery that leads the characters to the right place at the right time. The 'introspective moment' occurs on airport tarmac, with the recently-released protagonist savouring his freedom, but has the peculiarity of incorporating old and new companions into the aesthetics, giving the entire sequence a well-rounded sense of consequence and, again, time and place. Finally, the trademark 'culmination of a personal journey' is made all the more poignant with its low-tech climax. Yes, it comes down to a face-to-face between two men, but it's gritty, violent, personal payback.

Blackhat speaks of how the virtual increasingly permeates, intrudes upon and corrupts the real. Its narrative unfolds from the generic to the personal, as its central characters seek an ever more tangible existence.

To feel the need to identify this or that plot implausibility is to disregard the humanity at the heart of the film. It's to fail to recognise the tactile yet constructed world you're in - the masterful cinematic vision of Michael Mann.

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A Personal Countdown of the Best Five Films of Michael Mann

5. Miami Vice (2006)

A gritty, fully digital update of the iconic TV series from the 80s, which achieves the impossible - it makes you believe Colin Farrell can act.

4. Blackhat (2015)

Read above, then watch it.

3. Manhunter (1986)

Stylish like nothing else, it provides one of the most ambiguous central performances you'll ever watch.

2. The Last of the Mohicans (1992)

A double-barrelled reason in the shape of Daniel Day-Lewis and a flawlessly assembled clash of history and mythology.

1. Heat (1995)

Already remaking himself back then, Michael Mann delivers one of the best and most finely-tuned films of the 90s, plus Pacino and De Niro got to sit face-to-face for the first time. Enough said.

João Paulo Simões



Blackhat (2015)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

The Swimmer

FRANK PERRY, USA, 1968

FRIDAY 6 MARCH | 7.30PM | FILM UNIT | £2.50

A flop on its release, this remarkable film follows Burt Lancaster playing a man who's been away all summer and decides to swim home across town via his neighbours' pools. On the way, different elements of his life and his past are revealed, and emotions build, especially hatred.

Citizenfour

LAURA POITRAS, USA, 2014

FRIDAY 13 MARCH | 7.30PM | FILM UNIT | £3.50

Already creating a film about surveillance in the post-9/11 era, in January 2013 Poitras started receiving encrypted emails from someone identifying himself as 'Citizen Four'. In June, she and Glenn Greenwald flew to Hong Kong to meet with the man who turned out to be Edward Snowden. She brought her camera with her.

Film/Coffee/Poetry at #9

MONDAY 30 MARCH | 7PM | CAFÉ #9 | FREE

An evening featuring short films chosen to accompany poetry by Nether Edge wordsmith, Benjamin Dorey. Films and poems alike will be on and around the themes of time and the city.

The Showroom is 20

This year, the beloved Showroom Cinema is celebrating its 20th birthday. To coincide with this milestone, the charity-owned Sheffield institution is launching a huge fundraising campaign to refurbish its four screens, seating and more. There will be plenty of ways to get involved and donate across the year, but one method will get you your name on a seat. Yes. More info at showroomworkstation.org.uk/showtime

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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CADS

7 SMITHFIELD
CADS-ONLINE.CO.UK

Down in Kelham Island, just off Shalesmoor, lies CADS, an ex-industrial complex reclaimed as a thriving hub for music and the arts, providing affordable, multi-purpose space for all kinds of creative projects that might not otherwise find a home. Most of you will be aware of the story behind CADS, but it bears repeating.

Against the odds, including an economy that doesn't exactly favour start ups, CADS has continued to develop its commercial and charitable work, spawning several social enterprises and affiliated organisations in its wake, including charitable ticket company Party For The People and music venue The Night Kitchen, and now manages seven building complexes across Sheffield.

Next month, CADS will set up a new trading arm to develop its studio and rented space provision, while its charitable aims will continue in the form of support for artists and entrepreneurs, funded arts programmes, and Space CADets, which offers free studio space for six weeks to help people complete short creative projects, with guidance and the offer of discounted studio space further down the line.

It's easy to take for granted the amount of hard work and dedication that goes into community-focussed grassroots organisations like CADS, let alone the transformation the complex on Smithfield has seen over the last five years. In the last year alone CADS has helped set up the co-working space Union St, main venue for this month's Festival of Debate, as well as taking on new staff members. Long may it continue.



SHARROW VALE

FACEBOOK.COM/SHARROWVALE

Walking up and down Sharrow Vale Road, you get a real picture of how the world of shopping should be - full of independents and character, full of traders not competing, but complementing each other. Dare we suggest a formal co-operative of Sharrow Vale traders?

At one end you have the second-hand glory of Porter Books, full to the brim with knowledge and the smell of print, and towards the other you have the temptations of Porter Brook Deli, quite simply the best place in Sheffield for cheese. Whatever your needs are, you can find an independent solution here, from sandwiches, groceries and eating out to fashion, DIY tools and Indian head massage. Most of these traders you'll also find on the Now Then Discounts App.

Of note on this fine street is chippy institution Two Steps, now extending the family with the newly opened Dimitri's Special Kebabs, or bob across the road to Roneys and try their mouth-watering sausages and pies. Further up you have JH Mann and StarmoreBoss, the former selling a range of restaurant quality fish and the latter offering intriguing wines, ales and sprits. These two traders are currently collaborating with the Shuck Yourself Oyster Bar - JH Mann selling ready-to-eat cured salmon, oysters and scallops, alongside a tippie of your choice from StarmoreBoss.

We want to offer our gratitude to those Sharrow Vale traders who have supported the labour of love that is Now Then Magazine. Without you, we wouldn't be here.

RECONNECT

16-26 MARCH
IGNITEIMAGINATIONS.ORG.UK

This month, local charity Ignite Imaginations (formerly Art in the Park) are running an interactive exhibition focussing on different parts of the human body. Reaching three community spaces - White Willows in Jordanthorpe, SOAR Works in Parson's Cross and The Hub in Shiregreen - across two weeks, Reconnect will feature workshops, exhibitions and discussions about bones, DNA, neurons, medicine, mental health and more.

All legs of the mini tour are free to the public. The overall aim of Reconnect is to help people learn more about what's inside their body, how it works and what it looks like. See the website for more information on times and dates. School groups, get in touch.

YELLOW ARCH

30-36 BURTON ROAD
YELLOWARCH.COM

Have you noticed things have been a bit quiet down at Yellow Arch of late? The legendary music studio has had a major renovation and is now a fully fledged, permanently licensed venue. Bloody great news. Long gone are the days of infrequent temporary events at this hub of musical excellence.

Regular nights will include open mic sessions, Dub Club and Yellow Note Jazz Club. This month they've got the fantastic fiddle of Nancy Kerr & The Sweet Visitor Band on 10th, a Refuge Rhythms charity show on 13th, and Electronica All Stars on 21st. Keep 'em peeled for regular goings-on at Yellow Arch, and get yourself down there if you know what's good for you.

THE NIGHT KITCHEN

7 SMITHFIELD
FACEBOOK.COM/THE NIGHT KITCHEN

As we mentioned in the last mag, this month The Night Kitchen reaches its first full year as an event space, located at CADS on Smithfield. If you're a fan of unassuming dance venues making savvy bookings and you've not been down yet, what are you up to?

To see in its first year, The Night Kitchen will host a knees-up celebration on 20 March, featuring Locked Groove (Hotflush/Permanent Vacation), South London Ordnance (Hotflush/Alloy Metals), Space Dimension Controller (R&S), Squarehead (Let's Play House) and Pedram (Born Electric). Definitely worth the tenner spend. Also, next month Dusk Til Dawn and Off Me Nut present Stanton Warriors and loads more TBA.

CREMORNE

185 LONDON ROAD, S2 4LH
FACEBOOK.COM/HEARTOFLONDONROAD

The Cremorne is a hearty boozer with real soul. The range of ales spans the bar - eight at any one time, from dark and heady to pale and fruity - with plenty of other drinks choices in between. Good food is prepared on site and served every day, including hot and cold sandwiches, fresh dough balls and stone-baked pizzas. Their Pizza Loyalty scheme gives you a free pizza for every ten pints you buy. While we wouldn't advise buying ten pints at once, this comes around surprisingly quickly with a few of you buying rounds.

There are also free live gigs and DJ sets most nights. Check the Facebook page for updates. 'The Heart of London Road' indeed.

ST LUKE'S

LITTLE COMMON LANE, S11 9NE
STLUKESHOSPICE.ORG.UK

For those of you unfamiliar with the work of St Luke's, they care for people aged 18 and over throughout Sheffield who have incurable illnesses. They aim to control their symptoms, alleviate pain and give them the best possible quality of life - all free of charge.

This month is the Great Sheffield Pie month. You can host a party at your home, workplace or in your community to help raise the £4.9m St Luke's needs each year to care for patients with life-limiting illnesses. There are three easy steps: sign up and invite friends, family or colleagues, make or buy your pie - sweet or savoury - and get stuck in.

ATOMIC KITSCHEN

233 ABBEYDALE ROAD, S7 1FJ
KAZTECSUPPLYANDDESIGN.CO.UK

Looking for a unique gift for yourself or a friend? You will find what you seek in Atomic Kitschen. This place is full of hidden gems. From beautifully designed cushions to striking posters and adorable duck lamps, you are sure to find something that captures the eye, and for a very reasonable price.

Owner Kevin also runs Kaztec Supply and Design, designing rooms and taking walls out, and Atomic Kitschen allows people to find something to furnish their new dwelling with. Kevin has also been approached by some local people who would like to display some of their clothing designs in the shop, and so is hoping to launch these this spring. Stay tuned.

Corporation
LIVE & KICKING
MILTON ST SHEFFIELD S1 4JU

THU 5TH MAR - £13 ADV - 7PM *
WEDNESDAY 13
+ SUPPORT
SAT 7TH MAR - £10 ADV - 6.30PM *#
THE QEMISTS
+ THE ALGORITHM
+ RSJ
+ STORY
+ RESONATE
FRI 13TH MAR - £5 ADV - 7PM *#
HITOMI
+ DEADSET DREAM
+ PIPELINE
SAT 14TH MAR - £6 ADV - 6.30PM *#
AARON KEYLOCK
+ BACK TO VERONA
+ STEAL THE CITY
+ SANTIAGO KINGS
MON 16TH MAR - £10 ADV - 6.30PM *#
TRAGEDY
+ XXX GIRLS
+ SOUL SHREDDER
+ JACKSON CAGED
+ SONS OF BITCHES
WED 18TH MAR - £6 ADV - 6.30PM *#
HANG THE BASTARD
+ SUPPORT
FRI 20TH MAR - £5 ADV - 6.30PM *#
SKARLETT RIOT
+ THE RUBBER SOUND EXPERIMENT
+ CHAYSER
+ THE BRINK
+ RED JESTER
SAT 21ST MAR - £10 ADV - 7PM *#
RHINO
LOCAL AUTHORITY SHOW
FEATURING JOHN 'RHINO' EDWARDS OF STATUS QUO
+ STATE OF QUO
+ THE CHARGE
SAT 21ST MAR - £12.50 ADV - 7PM *#
OTEP
@ 02 ACADEMY, SHEFFIELD
+ AGONIST
+ FERUM
SAT 21ST MAR - £15 ADV - 7PM *#
THE ANSWER
+ BAD TOUCH
+ THE PICTUREBOOKS

SUN 22ND MAR - £8.50 ADV - 4PM *
HEART IN HAND
+ HAND OF MERCY
+ LIFERUINER
+ CREATE TO INSPIRE
+ BLIND EYE
+ GRAINS
+ IN SOLACE
FRI 27TH MAR - £5 ADV - 6.30PM *#
AXIS OF
+ O CAPTAIN
+ DEAD ENGLISH GENTLEMEN
+ EPITAPH
SAT 28TH MAR - £15 ADV - 7PM *#
DANNY VAUGHN / DAN REED
+ SUPPORT
SAT 28TH MAR - £6 ADV - 6.30PM *#
KILL IT KID
+ JOHN J PRESLEY
MON 30TH MAR - £12 ADV - 6.30PM *#
JON GOMM
+ THOMAS & THE EMPTY ORCHESTRA
+ BRENDAN DOONEY
WED 1ST APR - £6 ADV - 7PM *#
ZOAX
+ SUPPORT
FRI 3RD - SUN 5TH APR
£70 ADV - 1PM - 18+
RESISTANZ FESTIVAL

COMING SOON

06/04 - SAMOANS
07/04 - OBEY THE BRAVE
09/04 - LANDSCAPES
10/04 - ALLUSONDRUGS
15/04 - SKELETONWITCH
17/04 - I AM GIANT
22/04 - UK SUBS
24/04 - OUR LAST NIGHT
24/04 - ARCANES ROOTS
25/04 - GUNS OR ROSES
25/04 - BUFFALO SUMMER
02/05 - FESTIVILE
09/05 - CHELSEA
16/05 - GILMORE TRAIL
22/05 - EUREKA MACHINES
30/05 - THE LURKERS
27/06 - 999
17/08 - LIONHEART

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MARCH 2015

VIBES Monday Club
LAUNCHES 2ND THEN EVERY MONDAY

10TH Nancy Kerr & The Sweet Visitor Band

13TH Refugee Rhythms Charity Show

YELLOW ARCH Music Venue
ELECTRONICA ALL STARS
21ST 11PM - 5PM
YELLOW NOTE JAZZ CLUB 29TH
LAUNCH NIGHT

THE CURTAIN RISES
Open Mic Sessions
1ST THEN EVERY THURSDAY 8-12PM
SUNDAY 1-4PM
1ST Jamie Haywood EP Launch 7.30PM - 12.00PM
HONEY BEE BLUES CLUB
27TH

Yellow Arch Music Venue
30-36 Burton Rd Neepsend Sheffield S3 8BX
Tel: 0114 273 0800

(*All events start at 8pm unless otherwise stated)

Shalesmoor Tram Stop
53 Bus Route

NOW OPEN

TUE 3RD MAR @ THE ROCKING CHAIR
NEON WALTZ

FRI 13TH MAR
CHIP
SHINOBI & COCO + GIOB

SAT 14TH MAR / WHO CARES?! MUSIC PRESENTS
KONG
THE MAYFAIRS + SHOOT THE POETS + RUST

FRI 20TH MAR
LUCY ROSE
THE HALF EARTH

SAT 28TH MAR
CHARLI XCX
CUCKOOLANDER

MON 30TH MAR
WARD THOMAS
LAURA OAKES

WED 1ST APR @ THE ROCKING CHAIR
SEAFRET

FRI 3RD APR / MOSBOROUGH MUSIC FESTIVAL WARM UP
DODGY
MARQUIS DRIVE + REGALE + THE GORGEOUS CHANS

TICKETS AVAILABLE FROM,
PLUG BOX OFFICE, 1 ROCKINGHAM GATE, SHEFFIELD, S1 4JD
TEL: 0114 241 3040 / WEB: WWW.THE-PLUG.COM

SAT 4TH APR
THE STARKINS
THE BARRISTERS + JAKE SHARPE + SPECIAL GUEST
FRI 10TH APR / MANCUNIAPRESENTS
HURRICANE #1
MODERN FACES + THE SSS + BLACK DELTA MOVEMENT
TUE 21ST APR @ THE ROCKING CHAIR
CALLAGHAN

THU 30TH APR
AKALA
FRI 1ST MAY @ THE ROCKING CHAIR
LIVES

SAT 9TH MAY
THE POP GROUP

THU 14TH MAY
DJANGO DJANGO

SAT 30TH MAY
EAST INDIA YOUTH

WED 10TH JUN
YOUNG GUNS

FRI 12TH JUN
BOXED IN

LHC

27k
long

1232 dipole magnets (12,000 amps - 15 m - 35 tons)

35 YEARS YOUNG



THE LEADMILL

SUNSET SONS

9 MARCH :: £8.00

THE SSS

14 MARCH :: SOLD OUT

JOHNNY MARR

20 MARCH :: £21.00

WOLF ALICE

27 MARCH :: £12.00

COURTNEY BARNETT

30 MARCH :: £10.00

THE VIEW

3 APRIL :: £14.00

CIRCA WAVES

10 APRIL :: £10.00

THE WOMBATS

11 APRIL :: SOLD OUT

JAMES BAY

16 APRIL :: SOLD OUT

DRENCE

17 APRIL :: SOLD OUT

SEAN WALSH

23 APRIL :: £14.00

THEORY OF A DEADMAN

24 APRIL :: £14.00

PUBLIC SERVICE BROADCASTING

28 APRIL :: £17.50 :: THIS SHOW IS AT THE FOUNDRY

SKINNY LISTER

30 APRIL :: £9.00

STORNOWAY

8 MAY :: £14.00

MARK WATSON

20 MAY :: £15.00

LUCY SPRAGGAN

23 MAY :: £14.50

THE BOHICAS

26 MAY :: £7.00 :: THIS SHOW IS AN 18+ SHOW AT THE HARLEY

SLEAFORD MODS

4 JUNE :: £10.00

THE SHERLOCKS

20 JUNE :: £8.00

RAE MORRIS

9 OCTOBER :: £13.00

FROM THE JAM

20 NOVEMBER :: £22.50

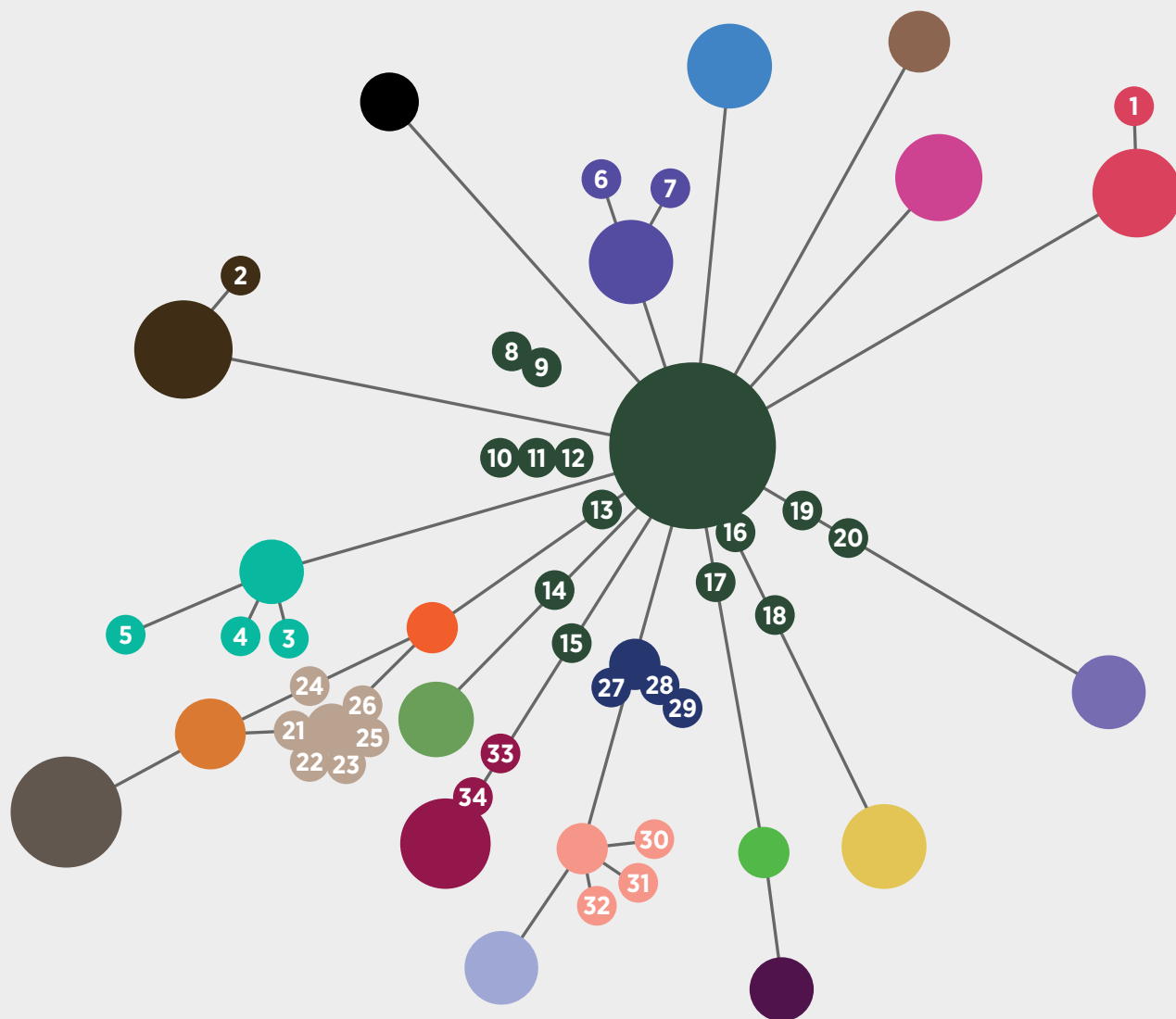


TICKETS AVAILABLE HERE

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● HILLSBOROUGH

● KELHAM ISLAND & NEEPSSEND

● PARSONS CROSS

● FIR VALE

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